Kine WEEKLY

FILM FINANCE: BANKERS' SUPPORT

See page 3

CONTINUOUS DAILY
10 A.M. TO MIDNIGHT
SUNDAYS 5.30 TO 11 P.M.

EMPIRE LEICESTER SQUARE

METRO-GOLDWYN-MAYER'S
GREATEST PRODUCTION

ROBERT DONAT [redacted] ROSALIND RUSSELL

IN THE WORLD FAMOUS

'THE CITADEL'

WITH RALPH RICHARDSON REX HARRISON EMLYN WILLIAMS AND CAST OF 101 FAMOUS PLAYERS

HATS OFF!

Now starts a new era of

BIGGER & BETTER CHANS

★ MORE COSTLY
★ GREATER PRODUCTION VALUES
★ STAR SUPPORTING CASTS
★ AND THE PERFECT CHARLIE CHAN

Charlie CHAN in HONOLULU

with

SIDNEY TOLER

and

PHYLLIS **BROOKS** • SEN **YUNG**
EDDIE **COLLINS** • JOHN **KING**
CLAIRE **DODD** • GEORGE **ZUCCO**
ROBERT **BARRAT** • MARC **LAWRENCE**

Directed by H. BRUCE HUMBERSTONE.
Associate Producer, John Stone. Original Screen Play by Charles Belden.
Based on the character "Charlie Chan," created by Earl Derr Biggers.

20th CENTURY FOX

LONDON TRADE SHOW:
CENTURY THEATRE, SOHO SQUARE, W.1. JANUARY 26th, 11 a.m. • 3 p.m. • 8.30 p.m.

LEEDS AND THE GENERAL COUNCIL
See page 13

Kinematograph WEEKLY

No. 1658 Thursday, January 26, 1939. Vol. 263

BRUM'S REPLY TO SEATING COMPLAINTS
See page 7

Bank Pays Tribute to Film Industry

NATIONAL PROVINCIAL FIND IT REMUNERATIVE

A CHALLENGE to those who bewail lack of City interest in the Film Industry was contained in the speech of the chairman of the National Provincial Bank. He congratulated his own bank as having been able to play an important part in its development. The National Provincial Bank is the second greatest creditor of the Industry, ranking after the Law Debenture Corporation.

This vindication of the film Industry was given by Colin Frederick Campbell during his annual speech to shareholders on Tuesday last.

"At a time when some of our old-established industries are finding it difficult to maintain their markets," he said, "it is well to bear in mind that with the progress of science and the discoveries which are continually brought to light, new industries are being built up which find employment for a considerable volume of labour.

"Among these industries," he said, "the kinema world occupies a foremost place."

Elaborating his theme, he pointed out that box-office receipts of the Industry can fairly be estimated at £50,000,000 per annum gross, of which £5,000,000 to £6,000,000 passes to the Revenue by way of Entertainments Tax.

"Nor is it realised," he continued, "that admissions to kinemas amount probably to 23,000,000 in a week, or, say, 1,200,000,000 in a year."

Mr. Campbell went on to point out that films are produced to meet the tastes of every class in the community and his reference that "the development of educational films is one which it is hoped may receive increased attention" rather suggested a coming development of some kind, for, he said, "there is no doubt that much good can result from showing pictures which draw attention to the beauties of Great Britain as a country and extend the knowledge of its trades and industries."

200,000 Employed

"Last, but not least," he said, "in this Industry alone it can be stated that from the point of view of labour, direct employment is given to not less than 200,000 people, while indirectly, employment is given to a much larger number."

Associated British Picture Corporation, Gaumont-British Picture Corporation, Associated Talking Pictures, Union Cinemas, County Cinemas, Odeon, and others have all received direct assistance from this great national bank, or of its bankers' nominee company—Branch Nominees, Ltd.

Those who are apt to decry the lack of City interest in the British film and kinema Industry should not overlook the millions which have been advanced by this bank, the Law Debenture Corporation, the Prudential Assurance, the Rank-Portal group, Bowrings, Sir John Ellerman, Equity and Law Life Assurance Society, and others.

C.E.A. ABANDONING TEST CASE ON SEAT PRICES

ARTHUR TAYLOR

Satisfactory Settlement With L.C.C.

EXHIBITORS DISSATISFIED WITH SERVICE CUTS

THE THREAT TO TEST THE VALIDITY IN THE COURTS OF THE L.C.C. SEAT-PRICE REGULATION HAS BEEN ABANDONED BY THE LONDON AND HOMES COUNTIES BRANCH, IT WAS ANNOUNCED AT THE ANNUAL MEETING ON TUESDAY.

Although Thomas France, the retiring chairman, announced that meetings between the branch officers and Reginald Stamp had resulted in a satisfactory settlement, the County Council has not modified the enforcement of the regulation except in preserving to the licensee his right to refuse admission.

The C.E.A. President and the branch treasurer sharply criticised the Western Electric service agreement, and advice was tendered to withhold the concluding of contracts, in the hope of securing better terms.

Arthur S. Moss was elected chairman, and A. Freedman vice-chairman.

Thomas France, from the chair, introduced the annual report, and referred to the allocation of seats rule inserted by the L.C.C. in the kinematograph licences.

The reason for this rule, Mr. France said, was in the first place due to the stupidity of a few of the members in running their theatres in such a manner as to cause the public to complain. In the publicity which ensued, many complaints were made which, in the opinion of the branch, were not justified.

The objection made by the branch was not entirely to the rule itself, but to its possible interpretation by the licensing authorities. Further, the branch was apprehensive that the right of the licensee under common law to refuse admission to anyone whom he considered undesirable would be interfered with under the rule.

It was also considered that the new rule might be the start of other objectionable regulations.

Friendly Relations Maintained

Mr. France said that no body of business men wished to interfere with the friendly relations with licensing authorities, which had extended over 20 years, and it was with extreme regret that the branch informed the Council of its intention to obtain a legal decision as to whether they had the right to include such a rule on their licences.

Despite the differences, friendly relations were maintained with Reginald Stamp, the chairman, and members of the L.C.C. Licensing Committee, and he was glad to say that as a result of further conferences the matter had now been settled without recourse to other methods.

The branch had received assurances of such a nature that they were satisfied that they need fear no further trouble if licensees did their best to carry out the rule. Should any matter cause ground for complaint, would members keep the secretary informed.

Mr. France closed with a testimony to Mr. Stamp's good temper and courtesy. Without his good will towards the trade the problem would not have been able to settle the matter so satisfactorily.

He then read two letters which passed between Reginald Stamp and Arthur Taylor subsequent to the settlement.

No Further Ruling Necessary

Mr. Stamp's letter stated:—

"Now that this matter has been settled, you may take it that, so far as can be foreseen, it is not anticipated that any other rule dealing with seat allocations or similar matters will be necessary. It is, however, desirable, in the interests of licensees, that the kinema trade should not only continue to co-operate in this matter, but that they should avoid any action which may lead to further complications or disturb public opinion or force the Council to deal with additional problems.

"I am pleased to note that there is already evidence of widespread compliance with the rule, and I have every reason to believe that it will be fully operative in the whole of the London area as soon as practicable. On this assumption, both the Council and the public can regard it as satisfactory that this long-drawn-out controversy has ended. It is my earnest belief and hope that experience will show that the new rule, so far from being a liability, will be a real asset to the trade. . . .

"Now that the kinema trade have done their part, in conjunction with the Council, in meeting a desire of their patrons, it is very desirable that members of the public

Continued on page 13

A. S. MOSS,
The new Chairman of the London and Home Counties Branch

"MERGER TO GO FORWARD"

Philip Hill's Statement in New York

KINE.'S New York correspondent wires: Philip Hill, interviewed here, states that the merger of Odeon Theatres and Gaumont-British is to go forward, and completion may be expected in the course of the Spring.

He says that he is arranging for the public financing of Odeon within two months. The sum involved will be between £4,000,000 and £5,000,000.

LOTTERIES ACT COVERS GIFT SCHEMES

North-Western Meeting

At a special meeting of the N.W. Branch on Tuesday, members discussed the distribution of gifts, spot prizes and similar inducements to attend the kinema.

It was decided that these inducements infringed the provisions of the Betting and Lotteries Act of 1934, which it was considered gave sufficient protection to exhibitors without recourse to other action.

Difficult Year for Dufaycolor

£122,000 LOSS BUT PROMISING OUTLOOK

NOTWITHSTANDING the disturbance of the markets by the International crisis and the slump in British production during 1938, the directors report a greatly increased use of Dufaycolor by both amateur and kinematograph workers.

These handicaps, however, seriously affected the trading of Dufay-Chromex, which reports a total loss for the company and its Empire subsidiaries of £122,378. Nearly £1,400,000 has been expended on patents, processes, etc. A hint that further financing is to be undertaken is also made by the directors in their annual report.

The directors assert, however, that notwithstanding the difficulties, the company has been successful, amongst other things, in introducing the Dufaycolor kine film in the motion picture Industry, and has effected a greatly increased use of Dufaycolor film for amateur snapshots and kinematography.

It is stated that the total sales for the six summer months of 1937 were exceeded in the following winter months, and nearly doubled in the summer of 1938.

Contract with Denham

In the motion picture field it is stated over 30 films have been made in Dufaycolor and over 20 films are now in the course of production.

A contract has recently been made with Denham Laboratories, Ltd., for developing and printing 35-mm. Dufaycolor Cine Films at that company's plant near London, which is amongst the most modern in the world.

Developing and printing plants for 35-mm. Cine Films have been established in the United States of America, Paris, Zurich and Bombay, and are in course of completion in Johannesburg, Rome and Warsaw.

Another development is the use of a new and faster emulsion which enables pictures to be taken by incandescent light, not only for still photographs but also for motion pictures in the studio.

American Deal

Reference is made to an agreement recently made with a new American company, followed by Pierpont Morgan Hamilton, and backed with American money, under which the American business, which has been carried on by Dufay-Chromex subsidiaries, is being transferred to the new company for a consideration of 35,000 shares of no par value, plus a cash payment of £12,000. The new company is to purchase its

Continued on page 19

M.P. FORECASTS TAXATION RELIEF

Stage Benefit Preliminary to Abolition?

NORTHERN Branch of the C.E.A. held its annual meeting at Newcastle on Tuesday, and elected W. Stanley Gibson, of Middlesbrough, as chairman and William Carr, Seaton Delaval, vice-chairman for the ensuing year.

The retiring chairman, T. F. Massicks, presided over the subsequent luncheon, which was attended by 145 guests, including Northern Members of Parliament and civic heads.

The LORD MAYOR of Newcastle, proposing the toast of the Branch and the Association, urged the Trade to abolish queues and show more educational films.

MR. MASSICKS, in his reply, insisted that education by kinema was work of educational authorities, but the Trade was willing to co-operate.

E. J. HINGE, National President-elect, said a queue was the showman's joy, and could not be eliminated.

ALFRED DENVILLE, M.P., who, responding to the toast of "The Guests," predicted abolition of the Entertainments Tax from the living stage as precursor to absolute abolition.

ALFRED SMITH, Secretary, handed cheques for £470 to Reginald C. Bromhead for the Trade Benevolent Fund, and to the Chief Constable of Newcastle for the Police Charity Fund as a result of Sunday opening in Newcastle on two dates in last October and November.

The guests joined in wishing E. J. Hinge every success as the Association's President.

Lord Austin to Open Danilo

The new Danilo, Longbridge, Birmingham, will be opened on Saturday next by Lord Austin, the head of the Austin Motor Co., Ltd. Mortimer Dent has arranged special attractions. Miss Julie Suedo, the well-known film and stage star, will make a personal appearance. It will be in charge of H. M. Anderson, who comes to Birmingham from Cheltenham.

TUESDAY'S NIGHT SHOW

Blackwell's Island

First National. American (A). 70. Directed by William McGann. Featuring John Garfield, Rosemary Lane and Stanley Fields.

GANGSTER-CUM-PRISON comedy-melodrama presented with a breezy, infectious sense of burlesque. Humour, cleverly applied, gives new angle and entertainment to cast-iron basic theme. Acting crisp, direction resourceful and atmosphere vividly realistic. Excellent mass and industrial booking.

KINEMATOGRAPH WEEKLY

EDITORIAL AND GENERAL OFFICES
93, Long Acre, London, W.C.2.

Telephone: Temple Bar 2468 (20 lines).
Telegrams: Kine, Southerwood, Rand, London.

Editor: S. G. Rayment.
Associate Editor: A. L. Carter.
Advertising Manager: A. H. Langford.

SUBSCRIPTION RATES: Great Britain and Canada, 30s. per annum, post free. U.S.A.—$12 per annum, post free. Other countries, 50s. per annum, post free.

IMPORTANT.—The editorial contents of this paper, unless otherwise denoted, are copyright, and must not be reproduced without permission.

THE CITY'S VISION

IF there is anxiety in the Trade as to its future, it is almost invariably brought to a matter of finance.

All we want, say the producers, is a reasonably enterprising finance policy in the City, and we shall get the backing which will set the wheels spinning round once more.

Meantime there is a plentiful reserve of unemployed capital, and not a large number of available avenues for it. That essential element in bringing together the demand and the supply—confidence—is still to be acknowledged by the people who hold the purse-strings, and while a forward move must be to the mutual advantage of both sides, we all too rarely hear an authoritative voice to support it.

Which is an explanation of the warm welcome given by the Trade to the encouraging words of the National Provincial Bank chief, in addressing his shareholders this week. He gave no figures more than we in the Trade have known familiarly, but by virtue of his office he invested them with a new importance.

After he had given his hearers a brief hint as to the scope of the film Industry, he added these words, which are significant at the present juncture:—

"At a time when some of our old-established industries are finding it difficult to maintain their markets, it is well to bear in mind that, with the progress of science and the discoveries continually being brought to light, new industries are being built up which find employment for a considerable volume of labour. Among these industries the Kinema world occupies a foremost place."

Nobody on our side of the fence needs reminding of this, but it is a very useful statement, coming as it does from the lips of one of our leading financiers.

The Dickensian will say the bearings of this observation lie in the application of it, and herein lies the virtue of the banker's status. For when he says an industry takes a foremost place on the strength of its progress, it is reasonable to hope that the right people will hear, and act upon, his hint.

Only too often do we hear quoted the unhappy experiences of the unsuspecting public who rushed in a few years ago and, wildly speculating with an unknown medium, got badly hit. Many people in the film Trade were very much to blame for the debacle which followed, but was the investing public quite blameless?

Whether it was or not, it knows better now. If the film business has done nothing else, it has at least made itself into a practical commercial undertaking, and while it has little affinity with the normal trading concern, it has at least the possibility of being examined by a mind educated in City traditions.

The financier who would invest in the film world has something like a background now against which he can measure possibilities and probabilities. The wild-cat speculator may still see in the business a fine chance of a gamble, but outside this class of money manipulators there are plenty who can put their money in, and undertake at the same time to watch shrewdly how it is employed.

If there is a rather rigid insistence upon this last clause, there should be no complaint from the Industry. We asked for it, and the honestly run enterprise has nothing to fear from it.

One can hardly think of a more opportune time to make the suggestion; not only is the idea in itself of the utmost value, but the need for it is greater now than ever.

Long Shots

STUDIO TO GOVERNMENT STORE?—ADOLPH ZUKOR BROADCASTS—LONDON'S ANNUAL MEETING — TOURING THE NORTH —A "MIKADO" COINCIDENCE— IVAN MOSJOUKINE DEAD

IT is not a very comforting reflection that before the first year's functioning is completed of the Films Act, which was to have done so much to stimulate British production, there is every probability that our most modern and most recent studios will have been turned into a Government store. That, I am given to understand, is the likely future use of the Amalgamated Studios at Elstree.

THE announcement made in the High Court last week of the Government offer follows upon a careful expert survey engaged upon for some weeks past. Indeed, I understand that while representatives of the Office of Works were visiting Amalgamated on Tuesday, a last-minute effort was being made in the City to enable the sponsors of the studio to proceed with their original plans.

IN an endeavour to check up on this story, I contacted S. H. Soskin, who, while admitting that certain steps were being taken, told me that no definite announcement of the outcome could be expected before Friday. Meanwhile negotiations between the Government and McAlpine's are proceeding, and an offer in the neighbourhood of half a million pounds is mentioned as having been made for the studios which cost somewhere about £600,000.

BROADCASTS from Scottish Regional to-night and from Radio Athlone to-morrow are part of the programme of Adolph Zukor, who, with other members of the Paramount organisation, is making a good will tour of the country, synchronising with the Trade shows of the Bergner picture, "Stolen Life."

HIS quarter-century pioneering experience in the film Industry and some of the famous stars whom he has launched on a career, will form the subjects of his talks. Tony Reddin, Paramount director of publicity, who has had broadcasting experience in Ireland, will fire questions which Mr. Zukor will answer.

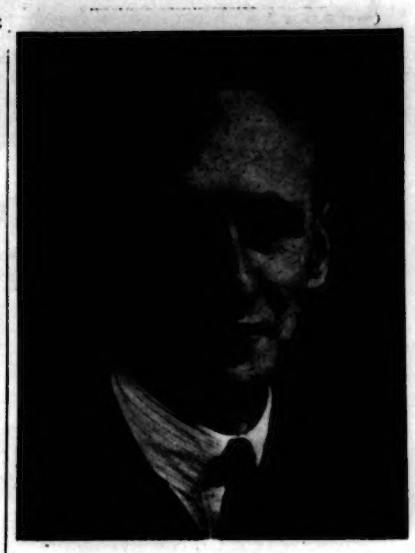
AMONG the Paramount party, in addition to Adolph Zukor, are John W. Hicks, jun., David Rose, C. G. Dickinson, Tony Reddin, and Earl St. John. Newcastle, Glasgow, Belfast, Liverpool, Manchester and Cardiff are in the itinerary.

ALBERT LEWIN, producer of "Zaza," "Spawn of the North," "True Confession" for Paramount, and "Mutiny on the Bounty," "The Good Earth," and "China Seas" for M-G-M, arrived in England yesterday.

HE plans, during his trip, to visit the English localities round which Arthurian legends cling, hoping to conduct research in connection with Paramount's big forthcoming super "Knights of the Round Table."

IT is some years since London members turned up in such numbers as at Tuesday's meeting, when nearly 100 gathered at the Trocadero. There were no fireworks, and, beyond the usual business of such a meeting, only the W.E. servicing agreement and the announcement of smoother waters between the Branch and the L.C.C. Entertainment Committee on the subject of seat control provided any matter for comment.

ARTHUR MOSS moves into the chair vacated by Tommy France, and Abe Freedman becomes Vice-Chairman. Arthur Taylor must be considered a fixture, for the election of Secretary did not appear on the agenda. It looks like a life sentence.



A. FREEDMAN,
London Branch's New Vice-Chairman

MANY members were sorry to find Councillor Huddleston defeated in the ballot for General Council delegate, for the councillor usually brings a commonsense, unemotional mind to bear on problems. He has been a delegate for many years.

THE London branch can find variety in its chairmen, for no two have been alike in recent years. Tommy France, during his year of office, has increased his prestige amongst his fellow members, his forthrightness and humour being the attributes of one who will stand no nonsense except when it takes the form of jolly jesting.

THE new chairman supplies ability and personality of a different type, and with Abe Freedman in the vice-chair, ready to speak his mind on all subjects, the next two years are happily provided for in the London area.

FOR the C.E.A. President and Secretary and other Trade personalities who attended the C.E.A. dinners in the North last week there was a likeness to the old-time theatrical business of one-night shows in key-towns. From London to Manchester on Wednesday, to Sheffield on Thursday and away to Newcastle on Friday, means three hectic occasions, enjoyable but somewhat exhausting.

EVEN night Trade shows seldom keep those who attend them from their beds until 3 a.m., and for some it was nearly four before they sought their pillows. Particularly at Manchester, where Harry Adley held court, matters kept lively until the late early hours.

IT was a matter for deep regret that Arthur Peel was unable to be present to preside over the dinner at Manchester. Everywhere regret was expressed at his absence, and sympathy at its cause. J. Mather, who stepped into the breach so readily and with such quiet aplomb, was at first almost staggered to find that he had to assume vice-chairman duties at such short notice.

GUESTS were not long taking the dance floor after the dinner, and seldom have tired musicians played so unceasingly "Paul Jones," the "Lambeth Walk" and the "Chesnut Tree." The cabaret, imported from the Gaiety Theatre, gave an astounding display, Miss Goring Thomas winning loud applause, and the Cygne Four having our hearts in our mouths at times.

SHEFFIELD struck a different but not less pleasing note. Manchester's was a film function, Sheffield's a big family party in which Councillor Gent was the genial big brother of a happy friendly crowd. To Arnold Favell belongs great credit for organising the dinner so admirably and giving personal attention to every detail.

NEWCASTLE, as the home branch of next year's President, gathered round to support Teddy Hinge, and here the dance floor and the cabaret attracted a huge gathering. All officers were indefatigable in their effort to ensure success, and when the London party entrained on Saturday morning it was with the realisation of the warmth of Northern hospitality and a general determination to make up during the week-end for the strenuous nights and lack of sleep.

THE paragraphs in these notes last week on earlier "Mikados" publicised in the KINE. 32 years ago, has brought an interesting letter from Leslie Murray, Chief Sound Engineer at Pinewood, who personally recorded the whole of the songs, music and dialogue of the current "Mikado" production.

LESLIE informs me that 32 years ago he was connected with the Chronophone sound version of the "Mikado." At that time he was manager of one of the touring New Century picture companies, and a feature of the entertainment was the Chronophone singing and talking pictures, including the "Mikado." "To our audiences it was magic indeed," he writes.

TO Elsa Lanchester, buffeted on a fearsome crossing from New York, the title "Vessel of Wrath," has a new meaning. "But the Paramount exploitation of me in Canada was a great experience," Mrs. Laughton told me on Monday. "Charles and I seem to appeal over there as a team, which means we may make more pictures together."

AMERICA, declares Elsa, is now getting to understand English slang and accents, even dialects, thanks to recent picture successes. Very few words were altered in "St. Martin's Lane." "It is taking time, but there is no need to write American dialogue. After all, we had to learn the early talkie slang from Hollywood, and to-day we all speak it, more or less."

A PLAY-VENTURE with interest for the film Industry is the launching at the Richmond Theatre next Monday for a week's try-out of "I Done a Murder," a comedy-drama written by E. G. Cousins, studio correspondent of the *Picturegoer*. A full West End cast is interpreting the various rôles.

THE death of Ivan Mosjoukine, after a long illness, removes an actor who in silent days was very prominent in this country. His acting in "Kean," "Casanova" and "Michael Strogoff" will be well remembered by kinema-goers of 12 years ago. His first American picture was "Surrender" with Mary Philbin. A long period in a sanatorium preceded his death.

TWO copies of the G.-B. Instructional film, "Empire Links," were shown simultaneously to gatherings in London and Perth, Western Australia, last Friday. The Australian occasion was the opening of the new Western Australian power-house at Perth, and the film, which details the progress of the work from the initial discussions in London to the final inspection of the power-house, provides a complete record of the enterprise. The London audience met in Australia House.

INDIVIDUALS and firms in the Film Trade have assisted in the production of a sound film of the homecoming of the survivors of the British battalion of the International Brigade which has been fighting for Government Spain. It was made not only as a matter of interest and comfort of the men and their families, but for use in aiding the fund for the wounded and bereaved relatives.

WHEN the idea was mooted, it evoked the interest of all who were approached and in no single case was any refusal encountered of the necessary assistance. Among those whom I am requested to thank for their co-operation are the following: G.-B. Instructional, George Humphries, Kodak, Progressive Film Institute, Shaw Jones, Studio Film Laboratories; also those members and officers of the A.C.T. and E.T.U. who equally and generously comprised the necessary staffs at very short notice.

THE STROLLER.

U.A.'s New Distribution Plans

KINE. New York Cable from *Motion Picture Daily*

U.A. PARTNERS on Coast vote unanimously for plan of Murray Silverstone whereby producers have sliding scale of distribution charges, with pictures grossing more getting lower rates. Plan retroactive for all producers, whether stockholders or not, for calendar year of 1938, and applies all present and future deals. Silverstone declared plan would bring lowest distribution costs in the history of company. Owner members also voted substantial reduction of distribution costs.

ALEXANDER KORDA to make six next season for U.A.; two on the Coast. He sails Saturday on the "Champlain" with Irving Asher.

SIDNEY KENT and Darryl Zanuck protest against the charge of cruelty to animals in "Jesse James," made by the American Humane Society.

RKO TO make 40 to 48 for next season. Federal Judge Bondy approves RKO reorganisation plan.

LESLIE HOWARD to make three for RKO in England.

PATHE STOCKHOLDERS get new plan for liquidation. Will vote February 16.

JAMES ROOSEVELT again denies his entrance into film business any relation to Government suit against major distributors.

COL. H. A. COLE, of Texas, elected new President Allied States Association. Philo T. Farnsworth, Vice-President of Farnsworth Television, says television ready for public.

ALLIED STATES ASSOCIATION postpones acceptance of distributor proposals for trade pact.

THREAT OF strike of Federation of Radio Artists over the country on commercial programmes halted despite strike vote of Unions in New York, Chicago, Hollywood and San Francisco. Indications that Agencies are weakening and Government conciliator appointed to mediate.

COURT UPHOLDS Loew directors in stockholder suit, refusing application for accounting basis of waste, but directed deduction of $500,000 from sums due to Nicholas M. Schenck, Louis B. Mayer, David Bernstein, Robert Rubin, and the Thalberg Estate.

Close-Ups

By

Screencomber

DANS LE LAC

In the dawn, by the lake, I saw a renter dancing,
Like a faun, with an ache, posturing and prancing.
And as I stood amid the dew, to watch his crazy capers,
Suddenly at me he threw some out-of-date Trade papers.
And eagerly I read them through, each separate section scanning,
And noticed there a long review, that gave his films a panning.
"To dance," he said, "at such reports must make you think me screwy,
But viewers are all lousy sports, and to them I say 'Phooey.'
This sight, at least, must prove to you that in my breast youth still blooms,
Although it might surprise the boys in all my favourite grill-rooms.
In spite of those reports you'll see the splash I soon shall make."
Then, tripping o'er a daffodil, he fell into the lake.

TRUTH IS STRANGER

"TICKET-OF-LEAVE-MAN FILM MAGNATE OFFERS DETECTIVE FILM ROLE"

THE above heading from a well-known Sunday paper might have referred to Wart Winkleheim, but doesn't. Anyhow, it may have removed for all time the impression that this column does not deal exclusively with facts.

THE DOORMAN SAYS

"SUFFERIN' Simmonds," said the doorman, "but what do you make of this 'ere publicity racket. Slap me wi' Schlemans, bash me with Burgess, f'r cryin' out Kessler, but the things some o' 'em gets up to fair stumps you, don't it?"

"Hollerin' Hutchisons, cor blimey O'Connor, a nice ole time they has with there Press receptions and their champagne and caviare!

"Lor stuff me with three colour insets, stap me with two-page spreads, but you'd think some of 'em was blankety critics the way they eats and drinks.

"And the things they'd 'ave you believe. Never 'ave a bad film, oh, no! It's a fair wonder to me some of 'em ain't struck dead in their tracks, the way they goes on. You and me would for an 'ole lot less. Flay me with Findlays! But don't it just show you what goes on?"

MAY BE FOR YEARS

THE job of making "Gone With the Wind" looks like being as lengthy as the casting, if we are to judge by the remarks of Paul Holt, who in a recent issue of the *Express* announced that Korda had agreed to Vivien Leigh playing "Scarlett" "on condition that she is released once a year to make a film in this country."

And how about Freddie Bartholomew's great-grandson for "Lawrence of Arabia" while we're on the subject?

WART WINKLEHEIM WRITES

"DEAR SCREENCOMBER,—What's all this tomfool advertising I see about 'Prison Without Bars'? It goes something like this: 'Do you live in "A Prison Without Bars" . . . If so . . . Why?' Now either way it's darned foolish. Do they mean licensed bars or just the ordinary bars they put across your window, so the burglars can't get in and sneak anything out of your cell?

"If they mean licensed bars that's just as screwy because they don't allow 'em in any of His Majesty's institutions I've ever known.

"And as for the window-bars, everybody knows you've got to have 'em whether you like it or not, just like the breakfast that goes with the bath in any hotel. And if they want to know just why you live in a prison you can tell them from me that it's because you happen to have more ambition and more enterprise than the average person; it's an overdose of enterprise that gets you in—the same enterprise you have to rely on to get you out, that is, unless you want to serve your whole sentence.

"So you see why I'm annoyed about the way they're advertising 'Prison Without Bars' because you'd have thought that with a picture like that they'd have had sense enough to call in expert opinion or have an expert like myself handle their exploitation instead of leaving it to a bunch of amateurs who obviously don't know a bowl of skilly from a 'screw.' Phooey!

"*WART WINKLEHEIM.*"

THE GATHERING OF THE CANS

THIEVES broke into a kinema at Motherwell and stole the main feature because they didn't like the film. Should this practice spread I know quite a number of renting organisations that had better be putting in strong rooms immediately. And I see no reason why it shouldn't go as far as kidnapping while we're at it, because there are quite a number of people in the business I'd like to put on a list.

Kine. Readers Write On

C.E.A.—QUOTA—TRADE SHOWS

W. C. HARTE

Time the Old Guard Moved Out

AN INDEPENDENT'S PLEA FOR MORE ACTIVE INTERESTS

FOR a long time I had discussed with various independent exhibitors the evils and iniquities of the film trade, and asked why certain things should be done and why things were left undone which ought to have been done. I had in mind, of course, the association which is supposed to have the interests of all independent exhibitors in its hands. I was informed that I really ought to join the C.E.A., and I received glowing accounts of the work done for the benefit of the exhibitor.

What a surprise I received. I really do not know—after nearly twelve months, and I have attended every branch meeting up to and including the annual general meeting of this year—whether I have joined a debating society for kindly disposed old gentlemen who are constantly living in the past and are entirely oblivious to the needs of the present or the future, or a benevolent society for the furtherance of every charitable object one can think of, or discussions as to whether the local C.E.A. branch should help the local A.R.P. in its work for the Government.

I thoroughly appreciate the work that these kindly old gentlemen have done in the past, and I know they mean well, but unfortunately the trade has outgrown and outpaced these gentlemen, and I wish they would realise it.

I have questioned various members of the C.E.A. as to why they did not attend these branch meetings, and the answers were remarkable. Some said, "I pay my subscription; why should I worry." Others, "I have my business to attend to, which is more important than a C.E.A. meeting," or "What's the use, the same clique runs the branch in the same old way year after year."

I have asked members who attend meetings but say nothing, and their remarks have been "What's the use; the same people are always in the official positions, and you never get anywhere."

Out of a branch which has over 100 members the average attendance at these meetings have been about 15, and then I hear the national president at the local dinner and dance allude to "the wonderful success of the branch"!

Successful, yes, but only from the circuit's point of view.

I still do not know what really has been achieved in the past twelve months that will benefit the independent exhibitor in his business. I wish to point out that in writing these notes **I have no personal ambition for office,** but I do wish to awaken the independent exhibitor to the dangers of indifference to their vital interests.

Being just a subscribing member is not enough; if members wish their interests to be safeguarded they must take an active interest, and not leave it to the few who have the success of the independent exhibitor foremost in their minds, but who are unfortunately always in a minority and are always out-voted by the older members, who have not advanced a day in the past 20 years.

W. C. HARTE,
Rotherham.

LABOUR COSTS BASED ON RENTERS' RECEIPTS

Harry Rowson's Suggestion for Amendment of Quota Act

THE 1927 Act failed because it only provided for footage and ignored quality. The present Act is failing because it is concerned only with quality—minimum labour cost!

As the chief object of both Acts was the production of more and better pictures, the present Act should be amended so as to combine quantity with quality. Whatever the footage required, the labour costs on quota pictures should be based on a percentage of distributors' receipts.

At present large numbers of pictures of a type which used to be imported are held back altogether or not made, because the minimum labour costs obligations render the importation of such pictures uncommercial; the "labour costs" for quota purposes being exactly the same whether they cover a series of pictures yielding a million, a hundred thousand, or ten thousand pounds. This is undoubtedly one of the most unfair clauses in the Act, most detrimental to independent renters, directly responsible for the reduction of pictures imported and the reduced number of pictures required.

It is a big mistake to assume, because many pictures are sold cheaply and yield small aggregates, that they are useless, unwanted or damaging to the theatres showing them.

One has only to look back and recall the early Chaplins, the early Lloyds and the earliest George Formby pictures to realise that nearly every star and output has been developed through cheap pictures. Indeed, some of the biggest winners ever known could not have been made if they were subjected to a minimum labour cost, as in the present Act.

If the Act will be amended, as suggested here, more pictures will be imported and more quota pictures will have to be made.

It is absolutely essential, if the film Industry is to be established on a solid basis, that ideas, skill and experience should have the fullest opportunities—without the handicap of an Act of Parliament, intended to be of assistance.

H. ROWSON,
Managing Director, National Talkies, Ltd.

TRADE SHOW TIME MUDDLE

Southan Morris Plumps For 9 o'clock

We are now dodging about between 6.30, 7 p.m., 8.30 and 9 p.m. for evening Trade shows, and as one who religiously attends on as many occasions as possible, I would like to suggest that, the other important consideration being the evening meal, the most desirable time for the London viewer is 9 p.m., providing as it does no rush from the office, comfortable time to eat and proceed to the theatre, with completion around 10.30 p.m.

Concerted action by the renters would, I am sure, result in satisfaction to the majority concerned, in particular those whose pleasure and duty it is to view the product regularly.

W. SOUTHAN MORRIS,
Managing Director.
S.M. Super Cinemas, Ltd.

Devon Critics of W.E. Service Charges

THREAT TO OPEN NEGOTIATIONS WITH OTHER FIRMS

TUESDAY'S meeting of the Devon and Cornwall branch—which was also the annual meeting—was marked by expressions of dissatisfaction at the revised service charges proposed for talkie equipment.

The members, who were gathered at Plymouth, devoted the first part of their time to the re-election of their officers for the coming year. The whole of these consented to carry on for 1939, and thanks for their services in the past were enthusiastic and unanimous.

As the amount already contributed to "Glebelands" totalled £97, a suggestion that a special donation of £20 be sent failed to find support.

Service Charges

Very strong criticism was voiced when the Western Electric scale of service charges came up for discussion. One member remarked that while a reduction was made on one hand, there was an increase on the other.

It was resolved unanimously that Western Electric users were not satisfied with the new service charges, and proposed to open negotiations with other sound equipment firms when the present leases expired.

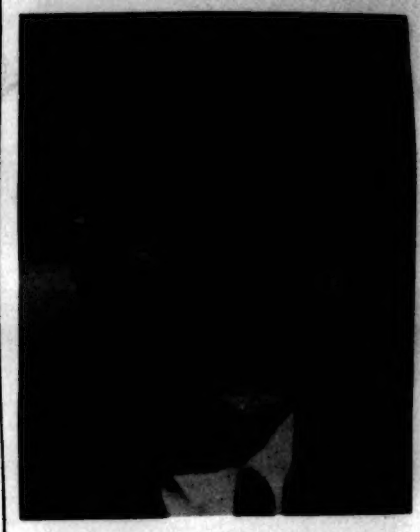
It was suggested that where there was difficulty in obtaining official forms in order to work under the Shops Act rather than under the Young Persons Employment Act of 1938, members should communicate with W. R. Fuller, the General Secretary.

A.R.P. Chief Addresses Dundee C.E.A.

Dundee members of the C.E.A. representing 26 kinemas, were addressed on Tuesday by Inspector Robert Brown, Dundee's A.R.P. officer. There was no decision or recommendation as to procedure to be followed, but it is proposed that a member of the kinema trade should receive anti-gas training for the purpose of instructing all employers and employees.

The question was raised whether kinema employees so trained would be allowed to remain in their jobs, or whether the Government would call them up.

The desirability of a lead from the Government as to the policy of kinema managements during possible air raids was also expressed.



Among the week's visitors is Albert Lewin, once a professor of English at Missouri University. He later turned film producer with such hits to his credit as "Mutiny of the Bounty," "Good Earth," and TRUE CONFESSION, starring Carole Lombard, for Paramount

GRAND NATIONAL HUSTLE

Six Shows Fixed for Early February

EARLY in February Grand National Pictures are to present their first group of Trade shows since the inception of the company, and dates are now being fixed and details settled for these—one of which at least will be an evening show.

Six important shows will initiate the schedule, the first Trade shows of which have been fixed for February, and these will be followed by two big British pictures.

Only those who have been closely associated with the formation of a renting organisation can appreciate the amount of work hidden behind this bald announcement, for even now a copy of one of the films is to be rushed across the United States in a specially chartered 'plane.

Whilst arrangements for Trade shows have been proceeding, builders have been busy erecting offices, staff has been engaged, and all the hundred and one problems inevitable in the initial stages of formation have been met and overcome. The fact that while all this has been going on a group of Trade shows has been arranged speaks volumes for the organising ability of the directors.

Full details of this first group of Grand National offerings will be announced in these pages next week.

TALKS ON LAB. SCHEDULE

A.C.T. and Employers' Joint Statement

Conversations were held on Friday between officials of the Film Production Employers' Federation and the Association of Cine-Technicians following the A.C.T. statement of January 20 in connection with the signing of the Laboratory Agreement.

The Employers' Federation allege there has been a misunderstanding of the position, while A.C.T. maintain the views expressed in their statement.

On Tuesday the Employers' Federation and the A.C.T. issued the following joint statement:—

"A meeting was held yesterday between representatives of the Film Production Employers' Federation and the Association of Cine-Technicians regarding a statement issued by the A.C.T. and published in the Press on the 20th instant.

"At the meeting a misunderstanding which gave rise to the statement was cleared up, and both organisations considered clauses common to the Laboratory and the Producers' and Studio Owners' Agreements.

"A further meeting is being held to-day (Thursday)."

In the statement referred, George Elvin, general secretary of the A.C.T., complains of the delay of the Film Production Employers' Federation in implementing the proposed collective agreement to regularise the wages and working conditions of all laboratory workers.

Criticism was particularly directed towards the proposal of the employers to include the already negotiated laboratory agreement in a larger agreement to cover the studio workers and then refuse to agree to the wage clause in the laboratory agreement being made retrospective to January 5.

G.-B. BALL AT ALBERT HALL

March 10 Function

A full night of entertainment is promised at the Gaumont-British carnival ball, which will take place at the Royal Albert Hall on Friday, March 10. Dancing is from 8.30 till 3, and admission is by ticket only, price 10s.

Music is by Louis Levy and his Orchestra of 60 performers, and a spectacular cabaret under the direction of Jack Swinburne.

Tickets may be obtained from the hon. organisers at New Gallery House. Boxes are from three guineas to 20 guineas. Tickets may also be obtained from the secretary to the ball at Film House, Wardour Street, W.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 26 AND WED., FEB. 1

Cecilia Parker and Dennis O'Keefe in a scene from BURN 'EM UP O'CONNOR, which M-G-M is Trade showing this (Thursday) evening at the Phoenix Theatre

Thursday

Held for Murder (*International Film Renters*)

Rialto. **11 a.m.**

Cast: Irene Rich, Conway Tearle, Mary Carlisle.

The story of "Held for Murder" is robust in its treatment of a theme based upon a mother's efforts to shield the indiscretion of her daughter, even to the extent of going to the electric chair. This rôle is played by Irene Rich, with the usual mature artistry that characterises her work. Mary Carlisle, who has appeared in many successes recently, plays the part of a modern daughter with great vivacity and charm, while Conway Tearle, of course, as usual, puts over an excellent performance. The film throughout is characterised by strong melodrama and human appeal.

At the same time will be shown a short subject entitled "City of Snows," an attractive picture depicting a ski-ing playground in Poland.

Charlie Chan in Honolulu (*20th Century-Fox*)

Own Theatre. **11 a.m., 3 p.m. and 8.30 p.m.**

Cast: Sidney Toler, Sen Yung, Phyllis Brooks, Claire Dodd, George Zucco, John King. **Director:** H. Bruce Humberstone.

Sidney Toler makes his initial appearance as Charlie Chan, most famous of screen detectives, in "Charlie Chan in Honolulu." He is said to give a magnificent performance in the rôle played for so long by the late Warner Oland and continued following the demand of fans.

Murder is committed aboard a freighter as she enters the harbour, and the ship's six passengers and crew are subjected to close questioning by Chan. Each of the passengers has something to rouse suspicion about him, and the search is rendered wildly exciting by another murder, an attempt on Chan's life, and an alarm of fire aboard. Ingeniously, Chan arranges a device which, once he has been able to assemble his suspects in the captain's cabin, takes a photograph of the guilty person as an attempt is made to steal a revolver bearing all-important fingerprints.

The film is said to be a standout, even among its fellow Chans, having all that a film thriller needs to make it first-class entertainment.

The Vagabond Violinist (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Lloyd Hughes, Diana Du Cane, Alec Kellaway, Rosalind Kennerdale. **Director:** Ken G. Hall.

After being sent down from university, Lloyd Hughes, a penniless youth, is befriended by Joe the Dip, an unusual character. He becomes a street violinist, and one night saves Diana Du Cane, a down-and-out night-club singer, from suicide.

Lloyd's playing impresses a passing couple, and he is offered a tour abroad. Diana, believing he will refuse the offer because of his love for her, disappears, and eventually the young musician accepts the offer and becomes a great success.

Lloyd becomes acquainted with Rosalind Kennerdale, a prima donna, and together they produce an opera, but on the opening night the temperamental singer refuses to appear. Joe the Dip, however, arranges matters so that Diana, taking over the leading rôle, scores a terrific triumph and is reconciled with Lloyd.

Torchy Gets Her Man (*First National*)

Piccadilly Theatre. **3 p.m.**

Cast: Glenda Farrell, Barton MacLane, Tom Kennedy, Willard Robertson, Frank Shannon, Joe Cunningham, John Ridgely, Tommy Jackson, George Guhl. **Director:** William Beaudine.

"Torchy Gets Her Man," latest of the popular Torchy Blane adventures, once again brings Glenda Farrell to the screen in the title-rôle, which she was responsible for creating in movie form. With Miss Farrell is Barton MacLane, who won great popularity with his portrayal of Lieut. Steve McBride, Torchy's boy-friend and rival.

The story tells how Torchy Blane learns that her detective boy-friend, Steve McBride, is after a gang of counterfeiters operating on the race-courses throughout the country. She immediately goes to work to outwit him, and succeeds in tracing her man to a hide-out and getting her evidence, but is captured before she can use it. However, she manages to get word to Steve, who gets a chance to play the hero for her in a thrilling climax that is packed with surprises.

Burn 'em Up O'Connor (*M-G-M*)

Phœnix Theatre. **6.30 p.m.**

Cast: Dennis O'Keefe, Cecilia Parker, Nat Pendleton, Harry Carey, Alan Curtis, Tom Neal, Tom Collins, Charley Grapewin, Truman Bradley, Phillip Terry. **Director:** Edward Sedgwick.

"Burn 'Em Up, O'Connor" is the first in a new series of sport features which M-G-M will produce. It teams Dennis O'Keefe and Cecilia Parker for the first time. Fast, rip roaring action from a myriad of baby racing cars keep the action swift, as the film travels at top speed to picture the big-time auto races, held annually in America.

O'Keefe is seen as a "hay seed" with an insatiable appetite to travel fast. Miss Parker is the daughter of an unlucky automobile manufacturer who at first dislikes O'Keefe for his smart-aleck attitude, but who learns to love him for his honesty and courage. The picture marks the comeback, too, of Harry Carey, one of the screen's great Western stars, returning as a character actor.

For the first time in screen history motion picture fans will see how a midget racer is constructed. One of the big surprises in the picture will be the screen appearances of some of America's greatest racers.

Me and My Pal (*Pathe*)

Cambridge Theatre. **8.30 p.m.**

Cast: Dave Willis, Pat Kirkwood, George Moon, Giovanni, John Warwick, Hugh Dempster, Arthur Margetson, Ernest Butcher, Aubrey Mallalieu, Ian Fleming, Robert Adair, Joe Mott, Eliot Makeham, Agnes Lauchlan, O. B. Clarence, Gerry Fitzgerald. **Director:** Thomas Bentley.

This Welwyn production, "Me and My Pal," is a farcical subject that deals with the misadventures of two pals who become involved in an insurance swindle. They get six months' imprisonment, but manage after a while to effect an escape and track down the gang, a successful adventure for which they are suitably rewarded.

The highlight of the story is a riotously funny prison concert scene in which Giovanni is surrounded by tough prisoners who divest him of everything of value, and his braces, and a Tyrolean act put over by Willis that brings the house down. Warwick Ward was production supervisor.

Friday

Tarnished Angel (*RKO-Radio*)

Cambridge Theatre. **3 p.m.**

Cast: Sally Eilers, Ann Miller, Lee Bowman, Paul Guilfoyle, Jonathan Hale, Alma Kruger, Robert Gleckler, Jack Arnold, Cecil Kellaway, Robert Middleton. **Director:** Leslie Goodwins.

Sally Eilers is seen as an underworld associate with whom the wealthy Bowman is in love. She becomes involved in the affairs of her crooked night-club employer and is forced to leave town, but is shadowed by a police official, who thinks she can lead him to her boss, who has vanished.

Miss Eilers changes her name and appearance, eludes the watching officer, and starts a new career, and with the aid of her friend, Miss Miller, and the latter's boy-friend, she becomes famous and wealthy. When the police and Bowman finally catch up with the resourceful girl, whose unusual pose brings about an abrupt change in her life and finally redemption, the story moves swiftly to a gripping conclusion.

I Am a Criminal (*Pathe*)

Cambridge Theatre. **8.30 p.m.**

Cast: John Carroll, Martin Spellman, Kay Linaker, Lester Matthews, Craig Reynolds, Mary Kornman.

A gangster story with a new twist is Pathé's "I Am a Criminal." It centres around John Carroll as Brad McArthur, big-time gambler, who accidentally kills a man; and the new twist is that Brad hires a Press agent to build him up as a public benefactor, so he can escape the D.A.'s indictment.

The Press agent has Brad adopt a little boy, 10-year-old Bobby, played by Martin Spellman, the new boy star, whom Brad comes to love. It is through Bobby that Brad learns that Linda, his girl, has been double-crossing him, and that she and Clint, the publicity man, are two-timing him. So he throws Clint out on his ear, and the resulting headlines crystallise Brad's idea to jump bail, leave town and make a new start.

Bobby hides in his car, and the two escape to a mountain resort operated by Alice, who, loving Brad, gives back to him his faith in women. She pleads with him to surrender, but he will not, and plots escape as the law learns his hide-out and comes to trap him.

But love and loyalty do mean something to Brad, and in a thrilling climax he forfeits his freedom saving Bobby's life, and goes to prison, resigned to take his punishment, knowing that Bobby and Alice will wait for him.

Monday

The Outsider (*Associated British*)

Cambridge Theatre. **8.30 p.m.**

Cast: Mary Maguire, George Sanders, Barbara Blair, Peter Murray Hill, Frederick Leister. **Director:** Paul L. Stein.

George Sanders, hero of major Hollywood productions, is Racatzy, a quack surgeon, who draws the enmity of the medical profession by his blatant manner and unorthodox methods. Mary Maguire, as Lalage, crippled daughter of a Harley Street specialist, takes Racatzy's treatment against her father's wishes in the hope that recovery will win back the affections of her fiance, Basil, who is attracted by another girl.

Lalage, at the end of the cure, does walk a few paces in the presence of a number of surgeons, but collapses. Later she dismisses Basil, whom she now sees in his true colours.

Lalage's father rages at Racatzy and the tempestuous scene causes Lalage to rise to her feet and walk to intervene between the two men. Racatzy's vindication is complete and it is obvious that his love for Lalage will lead him to a less questionable standing in his profession.

This film is claimed to be one of the most dramatic stories ever filmed in Britain and is also remarkable for the work of two British stars, Mary Maguire and George Sanders, whose triumphs have so far been made in American studios.

Tuesday

Tom Sawyer, Detective (*Paramount*)

Carlton. **10.30 a.m.**

Cast: Billy Cook, Donald O'Connor, Porter Hall, Philip Warren, Janet Waldo, Elizabeth Risdon, William Haade, Edward J. Pawley, Raymond Hatton, Clara Blandick. **Director:** Louis King.

Glenda Farrell, Tom Kennedy and Willard Robertson in a scene from TORCHY GETS HER MAN (First National)

NEW PRODUCT ANALYSED

DRAMA

Held for Murder
Charlie Chan in Honolulu
The Vagabond Violinist
Torchy Gets Her Man
Tarnished Angel
I Am a Criminal
The Outsider
The Healer
The Sisters
Yesterday's Hero

COMEDY DRAMA

Burn 'em Up O'Connor
Tom Sawyer, Detective

COMEDY

Me and My Pal

Back again on the screen are Mark Twain's famous characters headed by the inimitable Tom Sawyer and his pal, Huckleberry Finn, in "Tom Sawyer, Detective," set against the colourful background of the Mississippi Valley during the halcyon days of the last century.

In "Tom Sawyer, Detective," the two boys solve a baffling murder mystery and save their uncle from paying the supreme penalty for a crime of which he is innocent, and in their detective efforts they incidentally smooth the path of true love for a love-sick boy and girl.

In the course of their adventures the boys discover a cache of stolen diamonds, carry out a midnight search for clues in a haunted cemetery, and the hilarious climax of the film is a full-dress trial in which they bring to light their startling revelations of the truth. Donald O'Connor and Billy Cook are two of the outstanding youngsters on Paramount's list. They will be remembered for their work in "Men With Wings."

The Healer (*Pathe*)

Studio One. **11 a.m.**

Cast: Mickey Rooney, Karen Morley, Ralph Bellamy. **Director:** Reginald Barker.

With Mickey Rooney, the No. 1 boy star, Karen Morley and Ralph Bellamy, the plot of this reissued film recounts the progressive career of young Doctor Holden, whose researches into terrible diseases that rack the bodies of young children are aided by a beautiful society girl. Their idealistic companionship is blasted by the intrusion of a pretty and sophisticated young woman who holds out the lure of a large sanitorium to win the doctor away from the quiet pool which is the scene of his praiseworthy efforts. The doctor accepts the position, but finds that he is stifled by the necessity of catering to the whims of his wealthy patients. The story climaxes in a tremendous forest fire, the effects of which make him realise that he has grown away from his real aim while leading his highly artificial existence.

The Sisters (*First National*)

Cambridge Theatre. **8.30 p.m.**

Cast: Errol Flynn, Bette Davis, Anita Louise, Jane Bryan, Beulah Bondi, Henry Travers, Dick Foran, Ian Hunter, Donald Crisp, Alan Hale, Patric Knowles, Lee Patrick, Janet Shaw, Harry Davenport, Mayo Methot. **Director:** Anatole Litvak.

The story is laid in the early 1900's, and tells of the life of three sisters born in a small Montana town. The action of the picture ranges from their home in Silver Bow to San Francisco, New York and London.

The break-up of the Elliott family circle begins when Louise, the elder sister, jilts a young banker to whom she is engaged, and marries a San Francisco newspaperman. It is only a week after their marriage that she learns her husband is addicted to wanderlust and drink, and she is deserted by him. Meanwhile, the second sister, Helen, marries an elderly millionaire and goes off to lead a highly cosmopolitan life, and Grace, the youngest, marries the dull, but likeable young banker, previously jilted by her sister. It is a crisis in her domestic life that brings her two sisters back to Silver Bow to help her, and there to straighten out their own tangled love affairs.

One of the most vivid sequences of the film is that in which Miss Davis is trapped during the great fire and earthquake of San Francisco in 1906—and it is said to be a terrifying and striking reproduction of the disaster as experienced by the heroine of the tale.

Wednesday

Yesterday's Hero (*Pathe*)

Studio One. **11 a.m.**

Cast: Mickey Rooney, Anne Nagel, Edward Pawley, Frank Shields, William Gould, Dorothy Vaughan, Harry Hayden. **Director:** William Nigh.

Mickey Rooney, now hailed as one of the most promising stars of the screen, appears as a schoolboy, who is shunned by his small Indiana birthplace because, with his shell-shocked father, he lives on the other side of the tracks. How he wins for himself the respect of his neighbours and is helped to happiness by two lovers is the basis of a drama that has every element of surprise and heart-warming realism. Mickey Rooney, who plays the leading rôle, adds still greater laurels to his great acting gallery of characters.

"Pygmalion" Screening Helps Refugees

To raise funds for the German Jewish Relief Fund, a large audience assembled at the Odeon, Warley, Birmingham, on Sunday evening for the Midland premiere of "Pygmalion." Among the guests were the Lord Mayor and Lady Mayoress of Birmingham (Alderman and Mrs. Crump), the Mayor and Mayoress of Oldbury (Councillor and Mrs. Robbins), Mr. S. P. Abrams (chairman Birmingham Zionist Council). Oscar Deutsch, chairman of Odeon Theatres, Ltd., was also present.

BIRMINGHAM'S REPLY TO SEAT PRICE COMPLAINTS

"Name the Culprit and We Will Take Action"

SURFEIT TO BLAME FOR RISING RENTAL PRICES

REFERRING to correspondence in the local Press complaining of the manipulation of seat prices in a central kinema, W. T. Hodge, presiding at the annual meeting of the Birmingham and Midland C.E.A., said the Association would be glad if writers would name the "culprit" so that appropriate action could be taken.

Other problems reviewed included redundancy, non-flam films, unfair booking bars and, last but not least, the decision of the branch to abolish poster advertising.

Councillor Hodge recalled that during the year three new kinemas had been opened in the city, and two others were in course of erection. As the existing kinemas provided accommodation for nearly 117,000 persons, one could not help but think that the requirements of the population were already more than adequately catered for.

They must realise that the more opposition they had in any particular area the more their films would cost them. Therefore, the sooner it was decided that redundancy point had been reached the better it would be for all.

Referring to booking bars, he said these pointed out that the matter was now being considered by an official committee in London, and he hoped the time would come when licensing authorities in other parts of the country would adopt similar regulations to those now in operation in Birmingham.

Unfair Booking Bars

Referring to booking bars, he said these were always the subject of bitter complaint by exhibitors, and it was hoped that in the near future, as a result of the efforts of the negotiating committee, members would be afforded some relief.

Electricity Charges

Despite the Birmingham Electricity Supply Department's refusal to grant an interview to discuss electricity charges, they intended to persist in their efforts and were hopeful that they would not go unrewarded.

During the year 13 additional members were enrolled, the total membership now being 286.

W. T. HODGE

N.A.T.K.E.

An agreement with the N.A.T.K.E. covering all kinemas within the city of Birmingham came into operation on July 1. The fact that it had been in operation for six months without the slightest difficulty arising, spoke well for the work of the committee to whom was entrusted the drafting of this agreement. Agreements were being negotiated for other districts within the area covered by the branch.

Prices in Kinemas

Letters had appeared in the local Press complaining of the manipulation of prices charged for seats in a central kinema. That Association was most strongly opposed to the practice, and would be glad if correspondents would name the kinema concerned, so that consideration could be given as to the appropriate action to be taken. As they did not know the identity of the kinema they could not take the matter up. They hoped, however, that those in control of that house would play the game, as they were not anxious to see the London regulations applied locally.

On the proposition of MORTIMER DENT, seconded by S. W. CLIFT, the report was approved.

In the course of his remarks Mr. Dent recalled that at previous meetings it had been stated that the local Paramount theatres would come into the scheme for the abolition of posters. Now they learned with regret that that was not so. While he was not suggesting that they should alter their decision, he thought he was entitled to express surprise that Paramount theatres had backed out of the scheme.

C. H. RUSS, in supporting the motion, referred to the success achieved by the branch during the year in regard to "bill passes." Those passes were cut down from two to one, and the action of the branch had been followed practically throughout the country, thereby saving the exhibitors a considerable amount of money.

Surplus on the Year

The accounts showed a surplus on the year's work of £23 as compared with £240 the previous year, the reduction being mainly accounted for by £117 for arrears in income tax for which no provision was made in the 1937 accounts. The branch now had a surplus of £1,527.

The balance-sheet having been approved, a vote of thanks was accorded the retiring officers and committee on the proposition of Mr. DENT, seconded by S. W. CLIFT. Mrs. E. MCDONALD called the members' attention to the wonderful work done by Miss Leaver, who was virtually assistant secretary, and thought the time was not far distant when they should recognise her services in a practical form.

Proposing a vote of thanks to Coun. Hodge, S. K. LEWIS remarked that the Birmingham branch had been singularly fortunate in its chairman. He could not help thinking of such brilliant men as the late Couns. McDonald and Hewitson, Oscar Deutsch and S. W. Clift. For two years that high tradition had been maintained by Coun. Hodge, who was held in high esteem by the civic authorities and also the licensing justices.

The Technical Committee report was read by Mr. Lane. This pointed out that the committee, which works under the flat of the licensing justices, had now operated successfully for ten years and continued to grow in membership. They now had 51 members, among them being the whole of the Odeon circuit houses.

In all eleven reports of film fires were received during the year, and of those only one was attributed to the whole of their 51 members.

The accounts showed a credit balance of £49, and it was proposed that the subscription should remain unaltered for the ensuing year.

In his report of the Sunday Films Committee, H. B. LANE (chairman) stated that members had the satisfaction of knowing that the clause in the permit which called for films of a "healthy and elevating character" had been adequately safeguarded. The committee, however, felt that there was still, in some quarters, and particularly in regard to independent houses, a disposition to accept what was done without going to the trouble of giving any assistance.

The best way those members could show their appreciation of the valuable work being done by the committee was by attending the meetings and sending in their reports of films viewed. The total number of films reported upon during the year was 575, of which only 18 were considered as unsuitable.

Election of Officers

Coun. W. T. Hodge is succeeded in the chair by H. F. Cornforth, manager of the Scala, Birmingham, who is the first Birmingham kinema manager to become chairman of the local branch.

S. K. Lewis was elected vice-chairman; W. H. Bull, hon. treasurer; and B. C. Muggleton (secretary).

The following were elected as delegates to the General Council: Chairman, vice-chairman, H. B. Lane, C. S. Joseph, A. W. Rogers and S. W. Clift.

The Emergency Committee will consist of the chairman, immediate past chairman, vice-chairman, hon. treasurer, secretary and Messrs. Oscar Deutsch or W. J. Taylor, or A. C. Swift (Odeon), C. H. Russ or F. Hardy (Gaumont-British), E. B. Gold (A.B.C.), A. W. Rogers, H. B. Lane, C. S. Joseph, S. W. Clift, K. Jones, E. S. Roberts, A. G. May and F. P. Cozens.

W. T. Hodge, H. B. Lane and G. H. Tyler were appointed trustees. A. W. Rogers will again be the delegate to the General Purposes Committee.

The following were appointed members of the Technical Committee: Messrs. A. W. Rogers, W. T. Hodge, I. L. Lyons, H. B. Lane, A. G. May, F. P. Cozens and S. P. Swingler.

£25,000 SAVING TO EXHIBITORS

Effect of Ban on Poster Advertising

The committee of the Birmingham and Midland Branch set up to inquire into and report upon advertising first devoted itself to poster advertising. After careful consideration it came to the unanimous conclusion that the value of poster advertising was such an uncertain quantity that with the co-operation of all exhibitors it could be entirely abolished without any loss of revenue.

Assuming an average weekly expenditure of £5 per kinema, which was a most conservative estimate, the total annual saving to exhibitors in the city of Birmingham would be not less than £25,000.

All exhibitors in the city except Paramount had agreed to support the scheme, and as from March 25 it was proposed that poster advertising on hoardings should be abolished. It was hoped to extend the scheme to embrace other districts covered by the branch.

"STORM OVER BENGAL"

Patric Knowles and Gilbert Emery in a scene from the British Lion-Republic film, STORM OVER BENGAL, which is reviewed in this issue

Sheffield's Year of Many Problems

HOPES FOR BETTER FEELING BETWEEN INDEPENDENTS AND CIRCUITS

SO far as the election of officials was concerned, the Sheffield and District Branch of the C.E.A. will carry on as in 1938. At the annual meeting, held on Friday, all the leading officials were re-elected.

The Chairman, Councillor Harold S. Gent, expressed regret that K. Nyman and W. R. Fuller, President and General Secretary respectively, who attended the banquet on the previous night, were unable to remain for the meeting.

The CHAIRMAN expressed deep regret at the passing of W. H. G. Newman, area supervisor for Gaumont-British and a representative at C.E.A. meetings. The gathering stood in silence and it was carried that a letter of sympathy be sent to his widow and family in their sad bereavement.

Coun. GENT welcomed back Donald Craig, now recovered from illness. He said he was also glad to see Isy Graham back in Sheffield once more and hoped he would find it possible to again attend meetings regularly.

G. H. NEWTON (treasurer) gave a report on the financial standing of the branch, and it was carried, on the proposition of DENNIS C. WALLS and seconded by DUDLEY CRAIG, that £150 be invested and that the trustees be empowered to decide.

The Year's Work

The Secretary (ARNOLD R. FAVELL), in his annual report, said:—

Apart from the usual monthly meetings three extraordinary meetings have been held in connection with the branch agreement with the N.A.T.K.E.

A. R. FAVELL

The branch has been pleased to welcome to the membership during the year—Premier Picture Palace, Rotherham; Rotherham Hippodrome, Rotherham; Picture House, Askern; Windsor Cinema, Balby; Carlton Cinema, Sheffield; Rio, Doncaster, and the Heeley Green Picture Palace, which returned to showing films, but we lost the Palace Theatre, Attercliffe, which returned to variety. . . .

Charity

Apart from the usual assistance giving to the Sheffield and District Cinema Trade's Benevolent Fund and local charities, the members made a very successful effort to raise funds in connection with the Markham Colliery Disaster. The members have also agreed to try to raise £10,000 in seven years towards the Sheffield Hospitals Million Pound Appeal. Annual contributions have been promised by members, and in addition collections were made generally in the Sheffield kinemas during the last week of the year, and it is pleasing to be able to report that we are well on the way towards reaching the first year's quota.

Labour Settlement

Considerable time has been spent in negotiating a Trade Union Agreement with the N.A.T.K.E. Although the agreement has not been signed at the year end, general agreement has been reached, and it is expected that outstanding differences will soon be settled.

The Authorities

Non-flam film shows in churches and clubs again engaged the attention of members, and after the action of the Birmingham justices in regulating shows on premises licensed for singing and dancing, the branch collected information and are now awaiting the outcome of the Home Office investigations before taking further steps.

As a result of representations made to the local licensing authority alterations have been made in the regulations in the Sheffield kinematograph licences concerning firemen's duties and lights. We have not, however, met with success in our attempt to persuade the Sheffield licensing authority to reverse their decision that there shall be no standing in Sheffield kinemas after December 31, 1939.

The members have also negotiated a renewal of the agreement with F.T.S. (Gt. Britain), Ltd., for the carriage of films for a further period of three years at slightly increased charges to cover the increase in wages paid since that agreement came into force three years ago.

Personal

The thanks of the members are due to our delegates to the General Council, Coun. H. S. Gent and A. R. Favell; to the members of the subcommittees and officers of the branch, and to S. Kirkham for representing us on the Sheffield Chamber of Commerce and for his work in connection with A.R.P.

Coun. Gent's Stewardship

The CHAIRMAN said it had been gratifying to note an increase in attendances at meetings, and also the number of theatres in the branch—in fact, the highest number it ever had. "In regard to Sheffield, there is only one which is not in the association, but I am hoping that in the course of the next week or two the proprietor will come among us, and we shall be 100 per cent. strong. In the outside areas some of the kinemas are not yet in the fold, and I hope members in those areas will do their best to induce non-members to join. Only by being 100 per cent. strong can we work efficiently.

"I wish to pay tribute to the excellent work carried out by our secretary. He is always willing to do the work thrust upon him, and during the past year he has had a great deal of additional work, especially in connection with the appeal for the Hospitals Fund, and also in negotiations, which have been very protracted, with the N.A.T.K.E.

"I am pleased to inform you that the agreement was ratified on Wednesday last. Terms will be printed and circularised to every member in the branch, and the wages and conditions are retrospective from January 2 last.

Circuits and Independents

"In regard to work carried out by the Association in general, we have had a strenuous time in the work of the General Council, especially on two-feature programmes, which have been put over by the large circuit houses in particular. Unfortunately, we have come to an impasse in that direction for the time being. We are hoping in the future there will be a far better feeling, particularly between the two classes of exhibitors—circuits and independents.

Service Charges

"During the year there have been many meetings with the Western Electric Co. in regard to their service charges, but while we have several modifications, we consider the charges to be far too high. The committee dealing with this matter in the General Council have it well in hand, and hope to be able to report in the future still further relief in that respect.

"S. Kirkham, as representative on the Chamber of Commerce, has done excellent work in our interests, and especially in connection with A.R.P. work. Unfortunately, members of our staffs have not come forward as readily as we should like, and Mr. Kirkham has been disappointed, as we all have.

"Regarding the business throughout the area, I think we can safely say that up to the crisis period of September, it was better than in the previous year, but in common with all other industries, we suffered from the severe check in September."

Appreciation

Prior to the election of officers, COUN. HERBERT OLIVER said he would like to propose a vote of thanks to Coun. Gent for his work during the past year. "I do not know that I have seen any president work harder than he has done."

Continued on page 8

FROM Panton Street and Wardour Street, London, large contingents of C.E.A. officials and prominent trade executives invaded the provinces last week to attend the C.E.A. branch banquets at Manchester, Sheffield and Newcastle.

K. NYMAN

Trade's Friendly Relations with Authorities

LORD MAYOR'S TRIBUTE AT MANCHESTER BANQUET

SUCH familiar themes as the good relationships that exist between the civic authorities and the kinema Trade and the great scope of educational films received due emphasis in the speeches at the annual dinner and ball of the Manchester C.E.A., held at the Midland Hotel, Manchester, on Wednesday, January 18.

More than 300 persons attended, representatives of nearly every branch of the Industry. There were many guests and visitors from London, some of the principal being those "chaperoned" by John Blakeley, Emery Film Circuit, First National, Fox Film Co., Ben Gibbs, General Film Distributors, Mr. Ogle, Paramount Film Co., RKO-Radio, W. H. Smith, A. Sockolov, W. Gordon Smith, United Artists, Western Electric.

It was learned with regret that owing to sudden indisposition, the chairman of the branch, Arthur Peel, could not attend. His place as host was filled by J. Mather, the vice-chairman.

Ald. E. J. Hart, J.P. (Lord Mayor of Manchester) in proposing "The Kinema Industry," commented on the remarkable progress it had made in a comparatively short space of time. Twenty-five years ago, kinema entertainment was provided in all kinds of buildings, some of which were very derelict, but at that time were considered good enough for the movies. Twenty-five years was not long in the lifetime of an industry, but as far as the kinema Trade was concerned, it had been a period crowded with progress.

"This Wonderful Age"

This was the most wonderful age in history from the standpoint of invention. The world had enjoyed the benefits of the gramophone, the motor-car, the aeroplane, radio, television, electricity, and perhaps more important than all, the moving picture.

Everyone recognised that the kinema Industry successfully provided entertainment for the great masses of the people throughout the world. Its potentialities, especially in regard to educational subjects, had not, even yet, been thoroughly fathomed. Personally, he was confident the educational film, already popular, would become still more so.

"I am a film fan," confessed the Lord Mayor. "I go two or three times a week to the kinema, when I am not Lord Mayor." He was glad to acknowledge that relationships between the Corporation and the Trade had been very friendly indeed.

Without bragging about Manchester, he thought he could say, without fear of contradiction, that the manner in which business of providing entertainment was carried on in Manchester was good as any other place in the United Kingdom. He trusted that high level would be maintained without any abatement in the endeavour to go just a little bit better. In that direction prosperity lay.

The response was by K. A. Nyman, B.Sc. (president of the C.E.A.).

Taking up the Lord Mayor's reference to the progress made by the kinema Industry in providing beautiful buildings for the screening of films, Ken Nyman said that in the early days wild horses wouldn't have dragged a Lord Mayor of the city to pay tribute to the "flicks."

Relations between exhibitors and the municipal authorities were generally good: in Manchester and other great cities it was particularly so.

The kinema, providing the pleasantest available means of the masses to relax in comfort, safety and enjoyment, at a small cost, had democratised the leisure hours of maybe 80 per cent. of the people, but to-day there were even more people needing mental escape from their workaday worries.

British Production

That was not the time or place to deal with the nation-wide attention focused on the parlous state of British film production except to say in passing that British film production needed, not so much Film Acts or artificial quotas, as a substantial market outside the United Kingdom.

Lancashire had given to the screens of Britain, the Empire, and the world those two great popular stars Gracie Fields and George Formby.

It was significant that they produced some of the biggest box-office pictures; and that they would have done so if there had been no Film Act, and would continue to do so despite any Film Act.

He paid a tribute to the members of the Manchester branch, who combined a loyalty to their national association without neglecting their local problems. He mentioned Mr. Arthur Peel, Mr. McCracken, and Mr. Charles Littler.

J. J. McCracken proposed the toast of "The Guests" in very felicitous terms. He obeyed his own exhortation to brevity and invited the company to "dance their troubles away."

Development of Educational Films

Ald. J. Toole, J.P., an ex-Lord Mayor of Manchester, in responding, recalled the controversy that took place a few years ago in the kinema Trade and in the Press about gangster films, and in that connection desired to reinforce the arguments of the Lord Mayor about the marvellous results that might be obtained from developing more thoroughly the educational side of the kinematograph entertainment.

He paid tribute to the Trade in the way it had set out to help refugees. This was not merely a moral question of right or wrong; it was a matter of common humanity.

The call of the day was for men and women of good will to make Britain safe and strong for our people. In that connection the kinema Trade had power and influence comparable with that of the newspaper magnates if they would only use it, and use it wisely and well.

Carla Lehmann and Stewart Granger in SO THIS IS LONDON, recently Trade shown by 20th-Fox

C.E.A. LIKENED TO AN UMBRELLA

"Covers 99 per cent. of Exhibitors," Says T. F. McDonald

SPEECHES at the annual dinner of the Sheffield and District branch of the C.E.A., held at the Grand Hotel, Sheffield, last Thursday, tended more towards flashes of with and gay reparteen on what previous speakers had said rather than heaviness of Trade topics. The whole function if anything transcended any of its predecessors, and was enhanced by the more ornate surroundings of the recently reconstructed hotel.

Among the many guests were the national president, Kenneth A. Nyman, accompanied by Mrs. Nyman; W. R. Fuller, general secretary; and W. J. Gell, C.B.E. (Pathé). They were received by Councillor Harold S. Gent, chairman of the Sheffield branch, and Mrs. Gent, who, in turn, were assisted in welcoming others of the exceedingly large gathering by Mr. and Mrs. Nyman.

A Protective Body

After Councillor Gent had proposed the loyal toast, T. F. McDonald, the immediate past president, proposed "The C.E.A.," which he likened to an umbrella which protected exhibitors from the blasts of the winds. "It covers fully 99 per cent. of the exhibitors," he added, "of these isles, the big and the little, the rich and the poor, the circuits and the independents, even down to the small exhibitors out in the wilds and country villages.

"I asked Mr. Fuller," he continued, "for a list of the notable events that the association got through during the past year. He sent me one, and it would take me ten minutes to read it."

Councillor Gent: "Take it as read."

Responding, Mr. Nyman said that some wise member of the Industry has told him what the qalifications were for a man to regard himself as being worthy of being president of the C.E.A., but all were not included.

"Yesterday, in company with others, I went to Manchester. To-day we are here, and to-morrow we hope to be in Newcastle. When you realise that that necessitates doing the 'Lambeth Walk' from roughly 2.30 p.m. until 3 a.m. you will realise that endurance is the real essential qualification."

Using Mr. McDonald's umbrella metaphor, Mr. Nyman said it must be rainworthy, and the separate ribs must be strong and resilient to resist the buffetings of the wind and the rain. Each branch was a rib, which was an important part. Only one rib needed to fail for the structure to weaken.

It was very pleasing for him indeed to see many of the stalwarts were still present and giving of their best in perhaps more difficult and trying times, when a one-time business had become a great financial industry. Among them he mentioned T. F. McDonald, Isy Graham and Joe Pollard, while they remembered with gratitude that the chairman bore a name equally honoured in the Industry.

Proposing "The Sheffield and District Branch of the C.E.A.," W. J. Gell said that although he had been attending functions, etc., connected with the Trade, this was the first time he had been entrusted to propose a toast. He was glad that his maiden speech should take place in Sheffield.

Responding, Councillor Gent said he would like to congratulate Mr. Gell on the honour conferred upon him by the King—that of the C.B.E. (Applause.)

"When one looks back on this Industry over the last 25 to 30 years, we realise that it has grown from a mere pastime to a very important industry. Honours bestowed on members of this Industry have been very few and far between, but we hope, sir, that in due course further honours will be conferred, not only upon yourself, but upon other stalwarts of this important Industry. (Hear, hear.) It was only by the happy co-operation evident at that gathering that a better understanding could be hoped for.

A Bouquet for KINE.

Mr. Fuller proposed "The Trade Press," and said he would like to congratulate the branch on its continued success, and Councillor Gent, its present chairman, on the record attendances enjoyed during the year. In regard to the Trade Press, it was a "50-50" transaction, as they needed the Trade Press and vice-versa. "The KINE. WEEKLY," he added, "has served us well for many years."

Len Sullivan made a speech of welcome to the renters' representatives. It was realised that without the help of the renting boys exhibitors' success could not be achieved. As a manager, he would extend a hearty welcome to them all.

H. S. GENT, new chairman of Sheffield C.E.A.

BIG ATTENDANCE AT NEWCASTLE

Civic and Trade Leaders Present

The annual ball promoted by the Northern branch was held at the Oxford Galleries, Newcastle, on Friday, and was another addition to the many outstanding successes which have been achieved by the branch. It was preceded by a dinner, attended by the executives of a number of kinemas, and many visitors from C.E.A. and Wardour Street.

The Lord Mayor of Newcastle, accompanied by the Lady Mayoress and several members of the City Council and its officials, gave civic support, among these being the Chairman of the Watch Committee and the Chief Constable.

President K. A. Nyman and Mrs. Nyman attended, along with vice-president E. J. Hinge, and W. R. Fuller, general secretary of the C.E.A.

Among the representatives of the film renting houses were W. J. Gell, O.B.E., managing director, Pathé Pictures, Ltd.; F. W. Baker, managing director, Butcher's Film Service, Ltd.; D. C. Dobie, director and sales manager, First National Film Distributors, Ltd.; Arthur Dent, Associated British Picture Corporation, Ltd.; C. P. West, Newcastle branch manager, A.B.P.C.; W. H. Lindon Travers, Newcastle branch manager, First National; and E. White, Newcastle branch manager, Pathé Pictures.

Other guests included L. Barlow-Massicks and Mrs. Massicks, R. C. O. Viveash, T. A. Welsh, T. F. Massicks (chairman of the dance organising committee) and Mrs. Massicks, F. W. Morrison, W. Carr and Mrs. Carr, W. S. Gibson and Mrs. Gibson, W. Westwood and Mrs. Westwood, S. H. Partridge and Mrs. Partridge; G. T. Turnbull, Alfred Smith (secretary of the Northern branch) and Mrs. Smith, H. D. Williams and W. S. Siddle.

SUPERANNUATION SCHEME FOR STAFFS

Sheffield Meeting Continued

COUN. GENT, thanking the members for their expressions of appreciation, said that when he took over the position he appreciated that he had to live up to a good standard. He had had the interests of the branch at heart, and if he had been successful in increasing enthusiasm, or had done anything else, he had been amply rewarded.

ISY GRAHAM proposed Coun. Gent's re-election, and said he agreed with all Mr. Oliver had said. A. R. FAVELL seconded, and applause greeted the re-election. In the unavoidable absence of T. F. McDonald, immediate past president, A. R. Favell invested Coun. Gent with the medallion of office.

J. W. KEETON, who said he had had a "light year," was re-elected vice-chairman, and G. H. NEWTON was re-elected treasurer. Mr. Newton was thanked by the chairman for his services in this direction in past years.

The SECRETARY was also re-elected, and the chairman said he had found him an admirable secretary, and always willing to work hard.

The trustees, too, were re-elected, these being Messrs. Graham, Kirkham, and McDonald; and Messrs. Favell and Gent were re-elected delegates to the General Council.

Mr. Kirkham will again represent the branch on the Chamber of Commerce.

The Shops Act

At the monthly meeting of the Sheffield and District branch of the C.E.A., which immediately followed the annual meeting, the secretary stated that he had been in touch with the authorities and they had agreed to defer the closing date for the receipt of forms filled in by participants in the Shops Act. Forms had been ordered, but had not been received. Mr. Walls and Mr. Harte said forms had already been on hand at Manchester and Rotherham.

A Summer Outing?

JACK STANILAND gave details of a proposed excursion to Llandudno, etc., on June 11, for staffs and patrons of kinemas, the profits to be devoted to the Hospitals' Appeal Fund. A representative of the railway company also gave details. After a long discussion, following suggestions made that it may not repay the great energies necessary in arranging the excursion, the matter was allowed to lie on the table.

N.A.T.K.E. Agreement

Matters in connection with the ratified agreement with the N.A.T.K.E. were discussed, together with emendations agreed to, and the CHAIRMAN said a copy was being sent to head office. Coun. GENT said he hoped all members would enter into the agreement in a proper spirit and that the Trade would remain in harmony.

To Settle W.E. Charges

Regarding Western Electric Company service charges, following Mr. Favell's report of the last General Council meeting, it was carried that members using this firm's equipment should meet on Friday and bring with them all data which would help in the discussions.

Superannuation

Coun. OLIVER asked if there was any arrangement made through the C.E.A. or any other organisation regarding a superannuation fund for employees. This arose out of the report on the N.A.T.K.E. and wages and conditions.

He was rather pleased to find that some exhibiting companies had already made provision. It was well worth while considering whether some provision should be made by employers and employees making mutual contributions, either through their own theatres or through an insurance company, whereby long and faithful service could be rewarded in old age, etc.

DUDLEY CRAIG said he had talked about this matter, and, in fact, his own staffs came under such a scheme. He had approached the directors of each of the kinemas and was agreeably surprised to find that they all welcomed the suggestion. He was later able to furnish information regarding the costs, etc.

It was carried that Mr. Craig bring details for the next meeting, in view of the interest shown in the matter.

THUNDERING PRAISE FOR A NEW KIND OF PICTURE!

MILLIONS HEARD

F. BUCKLEY HARGREAVES — THE WELL KNOWN B.B.C. FILM CRITIC, WHEN HE BROADCAST ON SUNDAY, JANUARY 15TH.

as follows:—

"HERE'S ONE I WANT YOU TO LOOK OUT FOR. QUITE THE MOST UNUSUAL NATURE FILM I HAVE SEEN FOR A LONG TIME, CALLED "THE ADVENTURES OF CHICO." IT IS THE SIMPLE STORY OF A MEXICAN BOY, CHICO; HIS DISCOVERY OF THE WONDERS OF THE WORLD AROUND HIM AND HIS FRIENDSHIP WITH A BIRD WHICH HE HOPES TO REAR.

THE ANIMAL PHOTOGRAPHY IS WONDERFUL, THERE IS A FIGHT BETWEEN THE BIRD AND A RATTLESNAKE, ONE OF THE MOST THRILLING THINGS I HAVE EVER SEEN ON THE SCREEN AND THE COMEDY IS PROVIDED BY TWO SMALL RACOON BEARS. THIS IS A FILM TO TAKE THE YOUNGSTERS TO SEE, YOU WILL LIKE IT AS MUCH AS THEY WILL, DON'T MISS IT."

The Observer

LONDON, SUNDAY, JANUARY 8, 193

The Adventures of Chico (Regal—American).

I put this short film first in my list of the new pictures, because I am anxious that no one should miss it. It is the story of a little Mexican boy, his father, and their animal friends in some enchanted wonderland of nature below the Rio Grande. Two camera-men from Hollywood made it, almost as a labour of love, and they have given their real-life animals something of the Disney touch of delicacy and humour. The boy Chico himself speaks the season's most unusual commentary, and the film should delight both children and grown-ups. THE ADVENTURES OF CHICO runs for about an hour, and should be marked down as something special and very human indeed.

MISS C. A. LEJEUNE Says:—

"I PUT THIS FIRST ON MY LIST OF NEW PICTURES, BECAUSE I AM ANXIOUS THAT NO ONE SHOULD MISS IT"

REGINALD WHITLEY—*Daily Mirror*

"PACKS MORE ENTERTAINMENT INTO AN HOUR THAN YOU'D THINK POSSIBLE . . . HAS BEEN DRAWING LOADS OF APPLAUSE FROM REGAL AUDIENCES FOR SOME TIME."

EXTRACTS FROM THE AMERICAN REVIEWS

New York Times
"And if it is not the best animal picture ever made, we hope some one will tell us where to go to look for its equal."

Daily Mirror
"A picture of sheer charm, a sweet pastorale . . . a rare treat for the connoisseurs of film art."

New York World-Telegram
"Excellent . . . a film which may be recommended to all without reservation."

Variety
"This is a highly unusual film."

New York Post
"A charming and altogether diverting picture which children of all ages (and that means us too!) will adore."

New York Herald
"Should go on your 'must' list."

Daily News
"Undeniable charm and an attractive simplicity."

New York Sun
"This is an unusual animal picture."

Newmasses
"A marvellous new animal film . . . 'Chico' is a rare and beautiful picture."

TRADE PAPER EXTRACTS

Daily Film Renter
"Unusual nature film set in Mexican jungle . . . handy footage makes this useful out-of-the-rut offering."

Cinema
"Thoroughly interesting introduction . . . as distinctive as it is appealing . . . very worthwhile booking venture in ordinary houses with reasonably intelligent patronage. Juveniles should like it a lot."

Kine.
"It is all exceedingly realistic. Should go well on its novelty values . . . Unique animal shots."

Faulkner's
" . . . Distinctly unusual picture of considerable interest."

Era
"It is a film that will be well received by all audiences."

Film Weekly
"Very refreshing . . . triumphantly thrilling battle between his bird friend and a rattlesnake, as exciting a climax as any filmed."

Impartial
"There is much to charm the eye and capture the imagination in this picture."

Released by
ASSOCIATED BRITISH

THE ADVENTURES OF CHICO

"CHICO" receives honourable mention amongst ten best pictures of last year chosen by New York Times.

BUTCHER'S BRITISH

A Butcher Empire Picture

LUCAN & McSHANE
"OLD MOTHER RILEY IN PARIS"
NOW ROCKING PACKED HOUSES WITH LAUGHTER

Length 6879.
Cert. "U."

JOHN LODER
NOEL MADISON
BELLE CHRYSTALL
LEONORA CORBETT

A BUTCHER REMBRANDT PRODUCTION

Length 6928. Cert. "U."

"ANYTHING TO DECLARE"

A Story as Topical as
TO-DAY'S PRESS HEADLINES

GEOFFREY TOONE
PATRICIA HILLIARD
"NIGHT JOURNEY"
EDWARD LEXY ALF GODDARD
A STORY OF THE GREAT NORTH ROAD

Length 6900.
Cert. "A."

A BUTCHER BRITISH NATIONAL PICTURE

COMPLETE YOUR PROGRAMMES WITH

BUTCHER'S TWO REELERS

BOX OFFICE A Butcher Empire Picture PICTURES

BARRY K. BARNES
GOOGIE WITHERS
"YOU'RE THE DOCTOR"

Length 7050. Cert. "U."

A NEW GEORGIAN PRODUCTION

IN PRODUCTION

"THE SWORD of HONOUR"

DOROTHY DICKSON GEOFFREY TOONE

SALLY GRAY WALLY PATCH

Signed for Next Production

COMPLETE YOUR PROGRAMMES WITH

•BUTCHER'S TWO REELERS

EDWARD SMALL PRESENTS

The DUKE OF WEST POINT

with

LOUIS HAYWARD
TOM BROWN
RICHARD CARLSON
JOAN FONTAINE
ALAN CURTIS

Directed by
ALFRED E. GREEN
Distributed by
UNITED ARTISTS

From an original story by
GEORGE BRUCE

INDEPENDENTS WANT REPRESENTATION

Leeds on Dangers of Cliques in C.E.A. Control

WATCH ON TAX POSITION

APART from a slight breeze, when a member stressed the danger of cliques in C.E.A. control, the Leeds Branch, which held its annual meeting last Friday, was a peaceful and united one. The Chairman, J. X. Prendergast, was re-elected, and most of the other officials, delegates and committee who held office in 1938 will carry on. An interesting hint was thrown out that the theatrical industry was embarking on a new Entertainment Tax campaign.

Reviewing the year, the CHAIRMAN said that international affairs had played their part in hitting the entertainment Industry, and in this respect the kinemas had suffered along with the rest.

During the year they had seen film production practically at a standstill in British studios in spite of the new Films Act, which was designed to foster the British Industry.

The fact remained that they were still a vital social unit, probably doing more to keep the people happy at prices which the public could afford than any other single amenity.

So far as film production was concerned, which was the life blood of the Industry, it had been a discouraging twelve months. He hoped that the City should now begin to recognise, as a result of the striking success achieved by one or two British pictures, that the British Industry was worthy of support.

"So far as the independents are concerned," added Mr. Prendergast, "it seems to me that they have simply been there to be shot at. I am beginning to wonder whether the next step won't be that we shall be there merely to be ignored, which would be infinitely worse.

"I hope sincerely that in this matter men like C. P. Metcalfe are going to be listened to. He advised the Trade prior to the passing of the new Films Act, and a good deal of what he predicted has happened.

"The triple quota has made it possible for one or two big pictures to be produced, this being claimed as a justification of the Quota Act. We need to remember that such pictures have had a clear field and nothing to beat; in my opinion, they are getting a reputation out of all proportion to what they would have got in a competitive field."

Overhauling the C.E.A.

Mr. Prendergast went on to say that it was likely that one of the questions that would have to be considered shortly was the constitution of the C.E.A. The Trade in this country had seen a notable expansion of circuit operation, and to some extent it might be said to have reached its peak. At the moment, the circuits commanded about one-third of the total public patronage; the independents were still doing two-thirds of the business.

"Certain it is that the independents are too vitally important for any section of the Trade to ignore. The independents constitute the collateral security for the big circuits, and the sooner that fact is recognised the better."

Vigorous Work

Presenting his annual report, the SECRETARY (E. M. Rush) stated that the branch membership was 197, an increase of six over the previous year.

During the year protests had been made against free film exhibitions offered to the public on premises which were not licensed for the purpose.

The question of overbuilding of kinemas had again occupied much time at the meetings of the branch, but although strong representations had been made to local authorities in the area, no effective action had resulted.

Closed Classes

Mr. Rush went on to say that owing to the very poor response by projectionists for enrolment in the special classes at the Leeds College of Technology, it had been found necessary to withdraw the classes until such time as there might be a request for them to be restarted. "To my mind," said Mr. Rush, "the discontinuance of these classes is deplorable, as the opportunities offered to projectionists to further their education technically was exceptionally good. The training they would have received would have been not only of great value to them personally, but to the exhibitors who employed them."

Falling Attendances

In conclusion, Mr. Rush said that during the year much had been heard of decreased attendances in kinema theatres. "One of the causes undoubtedly," he added, "is the number of unsuitable films which exhibitors have been compelled to book in order to secure what we call the 'winners' from renters, but this is not the only factor in the situation. I am firmly convinced that the terrible political situations which are still facing us throughout the world have had and are having their effect on our box-offices.

"In addition, there is the fact that the kinema Industry is like a house divided—there are too many interests pulling away from each other, instead of together. Co-operation is what is wanted and urgently wanted in all branches of the Industry."

Finance

C. H. WHINCUP submitted the treasurer's report, which showed that after meeting expenses of the year there was a useful credit balance. The branch was in a much better position financially than at the end of the preceding year.

Metcalfe's Work

Coming to the election of officers for the ensuing year, the CHAIRMAN said it was of paramount importance that the services of Mr. Metcalfe should be retained by the branch and in the General Council. As he would now cease to sit in the General Council *ex officio*, Mr. Prendergast suggested that the branch ought to ensure his presence at the General Council by electing him as one of the Leeds delegates.

This suggestion called forth a protest by J. JESSON (Penistone), who added "I will not submit for one moment to the idea that things in this branch should be cut and dried. It seems to me that the General Council is run by half a dozen fellows—just a clique—and that none of the others count.

"As regards our representation at the General Council I don't agree that it is right that the same people should be sent year after year without change. I think that a good deal of the lack of interest that is displayed in our meetings is due to the fact that many exhibitors take the view that the association is a cut and dried affair."

H. MASTERMAN: I have kept away from these meetings for this very reason—because of the top-of-the-table clique.

Mr. PRENDERGAST took strong exception to this and strongly repudiated that there was any such clique in the Leeds branch.

Prendergast Re-elected

Mr. MASTERMAN dropped the matter and a moment later, after Mr. JESSON had moved the re-election of Mr. Prendergast as chairman, he seconded the proposition.

Harry Hopkins was re-elected vice-chairman; C. H. Whincup, hon. treasurer; and E. M. Rush, hon. secretary.

Arthur Cunningham, E. Friedman and E. M. Rush were re-elected trustees of the branch, and E. Friedman, hon. auditor.

The Delegates

A ballot took place for the election of four delegates to the General Council. The following were nominated: C. H. Whincup, H. Hopkins, C. P. Metcalfe, A. Cunningham, J. X. Prendergast and Mrs. Gaines. On a vote being taken Messrs. Whincup, Hopkins, Metcalfe and Prendergast were declared elected.

The CHAIRMAN and others expressed regret that Mr. Cunningham had not been successful.

Other Officers

The committee of the branch was elected as follows: Mrs. Gaines, J. Jesson, T. Shayler, W. Greenwood, H. Masterman, C. B. Hurwitz, B. Goldstone, Fred Hobson, E. Rhodes and E. Friedman.

The arbitration board was elected as follows: W. Greenwood, H. Masterman, C. P. Metcalfe, J. Jesson, T. Shayler and C. B. Hurwitz.

J. X. Prendergast was elected as the representative of the branch on the General Purposes Committee of the General Council.

Service Charges

Mr. PRENDERGAST referred to the desirability of all Western Electric users in the area getting together for the purpose of obtaining better terms in the way of service charges. To the average exhibitor this was quite a formidable item—easily the equivalent of having another man in the operating box.

Entertainment Tax

"We need to be alert on this matter and on all such matters," continued the CHAIRMAN. "You will notice that the theatres are organising now to get special rates applied to them in Entertainments Tax. If the stage succeeds, then it should not be forgotten that the kinema Industry ought not be left to carry the burden of entertainment tax alone. A lot of influential people are in favour apparently of the theatres having preferential treatment in order to save them from total extinction. This is the position that is required to be watched."

C. P. METCALFE: The theatres have every right to get rid of the tax, but in my opinion the kinema Industry has ten times as much claim. The Government is giving subsidies to all sorts of people who have nothing like the claim upon national consideration that we have.

"Whether you put the claim on the basis of the personal element or upon the basis of the employment provided the kinema Industry has greater claims by far than the theatre. The Government is finding millions every year for subsidies for one thing or another and meanwhile our own Industry is being penalised by the Entertainments Tax. It is time we made a stand and took up this matter very strongly.

"The public should be made to realise that the Entertainments Tax is seriously interfering with the quality of the entertainment provided for them. The Government have no right to be giving these big subsidies while a great national safeguard like the kinema Industry is suffering as it is."

Mr. PRENDERGAST quoted a case of a picture house grossing £10,000 per year and paying over £1,000 in Entertainments Tax. This was a terrific charge upon any business.

Newsreel Kicked

J. JESSON raised another grumble about newsreels. He said that in some recent issues news had almost been conspicuous by its absence. He suggested that the newsreel proprietors should be asked to concentrate "more on news and less on tripe."

Mr. PRENDERGAST suggested that one of the reasons that newsreels were apt to get a bit slack was that many exhibitors made the mistake of booking their newsreels 12 months ahead. The best thing to do was to book three months ahead and no more.

Claudette Colbert and Herbert Marshall in ZAZA (Paramount), reviewed in this issue

London and H.C. on Talkie Service Charges

"CONCESSION A THIN DISGUISE"

Continued from page 3

should, in their turn, co-operate in ensuring the successful operation of the new rule by refraining from making frivolous complaints or causing unnecessary difficulties. In this connection I understand that any common law right possessed by a licensee to refuse admission to persons considered undesirable is unaffected by the operation of the new rule."

Mr. Taylor's letter cordially acknowledged Mr. Stamp's communication in a letter which looked forward to a resumption of friendly relations, and expressed appreciation of the spirit of mutual understanding which was evident.

Mr. FRANCE also touched upon the action being taken regarding the presentation of two super-films on one programme, regarding which interviews were being sought with important people concerned.

The W.E. Agreement

An analysis and a criticism of the terms of the recent Western Electric circular on reduced service charges was introduced by KEN NYMAN, president of the parent association, in seconding the adoption of the branch report.

Beginning with a word of compliment to the work carried on by the Executive Committee during the year and to the members on their loyalty to the decisions of the officers, he passed on to discuss the Western Electric concession on service charges. This, he said, did not find a place in the report, but was a matter of great importance.

It was not considered polite to look a gift horse in the mouth, Mr. NYMAN said, but the committee which had been handling the negotiations with Western Electric were inclined to suggest that this particular horse had a set of false teeth.

A Thin Disguise

The concessions only thinly disguised the increased cost of new sets. With the sets of other manufacturers it was possible to contract out of the service-charge terms; this was impossible under the W.E. contract, where the servicing was an essential part of the agreement.

The circumstances existing to-day were different from those existing ten years ago; competition is keener now than then, and members should not rush into renewals.

The London branch of the C.E.A. has become a testing ground for Trade problems and the legislator of the whole Industry, because they were in the centre of things and their action was watched all over the country.

The report was unanimously adopted.

Major Gale's Plea

Later in the meeting this subject was reintroduced by Major GALE, who was supported by THEO FLIGELSTONE. Major GALE said the committee which dealt with the matter of sound apparatus contracts was not satisfied with the concession made.

Exhibitors should analyse the very different conditions of to-day from those existing ten years ago. The necessity for very frequent visits existed then; to-day visits were not so frequent and replacements not so heavy.

The policy of the exhibitor should be that unless Western Electric was prepared to reduce charges to a greater extent than to-day they would invite other quotations.

THEO FLIGELSTONE supported Major Gale, saying that they would be able to make a better show before Western Electric if they approached them as a body rather than as individual members.

An Independents' Sub-committee

A means of securing a more thorough examination of the problem of independent members was put forward by L. C. PIERPOINT in a motion, which read as follows:—

"That the newly elected Executive Committee be asked to consider the formation of a sub-committee of independent exhibitors of the branch to obtain closer liaison between the Executive Committee and those exhibitors."

Mr. Pierpoint explained that the aim of his motion was to secure the discussion of the particular problems of all independents by a sub-committee which should meet prior to the branch's executive meeting.

It might be argued that the independents were in a majority on that committee, but whereas the circuit man came to the meeting completely in touch with all the problems of his theatre, that was not so with the independent who was only in touch with his own kinema.

LESLIE FREEMAN seconded the resolution as one who had consistently advocated such a step, and BEN JAY, in picturesque language, put up a counter suggestion of a meeting of all independents (not as a sub-committee) at Broadmead House.

COUN. HUDDLESTON asked for a definition of an independent, and R. S. BROMHEAD said he could not see any objection to the scheme put forward by Mr. Pierpoint. If Ben Jay's suggestion was put forward they would require a very large room provided with very thick walls to prevent Mr. Jay's description being heard outside. (Laughter.)

He remarked he spent quite a large part of his year of office as chairman in settling disputes between independents.

Mr. DE SOLLA supported the motion as it would give the independent an opportunity to be as fully primed regarding the independent's problems as the circuit members were.

The resolution was carried, with only three dissentients, on being put to the vote.

Election of Officials

AMONG the more formal business of the London branch was the adoption of the balance-sheet, a few items upon which were explained by Major GALE in moving its adoption. THEO. FLIGELSTONE seconded.

The name of A. S. Moss, as chairman, was put forward by T. FRANCE and J. ALEXANDER without challenge, and he was declared duly elected, THOMAS FRANCE placing the "neck-iron," as he termed it, around the neck of his successor.

Mr. Moss briefly acknowledged his appreciation of the honour, expressing the hope that at the end of his year of office they would be able to say that he had done a good job of work.

JACK ALEXANDER and C. A. MATHES nominated Abe Freedman for the vice-chair, and he was declared elected, there being no other nomination, amid applause.

Cries of "Agreed" greeted the mention of the election of treasurer, Major GALE continuing in office as a result.

While scrutineers were discovering the result of the election to the Executive Committee R. S. BROMHEAD took occasion to propose a vote of thanks to Thomas France for his work during his occupancy of the office of chairman.

Mr. France had a record of 100 per cent. in attendances at meetings during a very difficult year. The E.T.U. strike had increased difficulties, but he had been a dictator, and in this way the strike had been brought to a successful conclusion from their point of view.

ERNEST PEALL briefly seconded, the vote was carried, and Mr. FRANCE responded, thanking the Executive Committee and officers, especially Arthur Taylor, whose 20 years' service should be marked by a tangible reward.

Members of the Executive Committee and General Council delegates were elected as follows:—

Executive Committee.—J. Alexander, W. H. Attrill, C. V. Bargate, S. L. Bernstein, Ralph S. Bromhead, W. P. Carter, R. V. Crow, J. W. Davies, A. B. De Solla, Theo. H. Fligelstone, Coun. A. W. Green, Coun. T. L. Harrold, Coun. E. A. Huddleston, S. Hyams, D. J. James, Ben Jay, H. Lennox, Morris M. Levy, C. A. Mathes, E. W. P. Peall, H. Pesaresi, L. C. Pierpoint.

Delegates to General Council.—J. Alexander, S. L. Bernstein, Ralph S. Bromhead, J. W. Davies, Capt. A. Davis, Theo. H. Fligelstone, Thomas France, A. Freedman, Major A. J. Gale, Ben Jay, C. A. Mathes, A. S. Moss, E. W. P. Peall, L. C. Pierpoint.

Another Branch Acts Against Gift Schemes

NORTH WALES SUPPORTS NORTH WESTERN RESOLUTION

THAT every effort should be made to stop the offering of free gifts as an inducement to attract patrons to the kinemas was a resolution adopted by members of the North Wales Section of the North-Western Branch, C.E.A., at their quarterly meeting, held at Llanrwst, on Wednesday, January 18. R. Halstead (Llandudno) presided.

There were present exhibitors from Rhyl, Colwyn Bay, Llandudno, Penmaenmawr, Mold, Barmouth, Bangor, Ruthin and Caernarvon, and W. J. Speakman and G. Dudley West (chairman and secretary respectively of the North Western branch).

MR. SPEAKMAN reported that at the previous meeting of the North Western branch, W. J. McAree, of Birkenhead, moved a resolution that the Birkenhead Justices be asked to insert a clause in the licences similar to the one endorsed on the Liverpool licences, governing the offering of inducements to the public other than entertainment, as a means of securing their patronage. This was temporarily withdrawn and the whole matter of offering inducements was to be discussed at a special meeting of the branch.

"This offering of inducements is an unfair way of competing for trade," he said.

One member stated that the offering of gifts by means of spotlights and other methods of chance could be controlled by the police under the Lottery Act, added Mr. Speakman.

Renters' Action

In the discussion, one member expressed the view that renters should take action. He ran a film concurrently with another theatre in his town and advertised it extensively; the other theatre took a smaller space in the local newspaper and devoted half of it to the offer of free gifts.

"We, as a Section should support the parent branch by a resolution deploring the inducing of people to the theatre by such methods," said LL. EDWARDS (Rhyl).

MR. EDWARDS moved the resolution that every effort should be made to stop the offering of inducements, and this was unanimously adopted.

Circuit Mergers

MR. EDWARDS recalled that about six months ago he drew attention to the tendency for the amalgamation of circuits. Many exhibitors pooh-poohed his views. The chairman of the North Western branch raised the matter at a general council meeting, but evidently they thought there was nothing serious in the outlook.

"We in North Wales might not be affected by it, but what is going to happen in the country as a whole? It is definitely bad that the whole of our business should be linked up in the hands of just a few. It is also bad for the renters."

Mr. Edwards suggested the branch might start a protest against the amalgamations and the Trade becoming concentrated in a few hands.

Service Charges

Reporting on the last meeting of the General Council, MR. SPEAKMAN said that whilst appreciating the reductions made by Western Electric in respect of service charges, it was felt they were not sufficient and exhibitors were recommended not to renew their W.E. agreements for the time being.

Film at 6d. a Tin

Concerning slow-burning films, a committee had been formed under Government auspices and was meeting regularly to consider the control of slow-burning films.

"Highly inflammable film can be bought in ——— (a chain store) in lengths of about 30 ft. for 6d. a tin," said S. CHAPMAN. He had a piece handed to him by a boy. It was standard talkie film and flared up as soon as he placed it on the fire.

"We talk a lot about slow-burning or non-flam. film. Here is non-flam. film," said LL. EDWARDS, putting a lighted match to a piece of sub-standard film. He contended that halls where these films were shown should be subjected to the same conditions as kinemas in respect of the safety of the public.

Free Shows

G. DUDLEY WEST reported having written to the clerks of the Flintshire, Denbighshire and Caernarvon County Councils, and to the clerks of urban district councils and to the justices acting outside the urban areas in Flintshire, asking the licensing authorities to give consideration to the showing of slow-burning films when applications are made for music, singing and dancing licences.

It was pointed out that should a fire occur at one of these free film shows, where there was no supervision to ensure the safety of the public, it would be injurious to the Industry as a whole. Objection was also made to local councils allowing their halls to be let in opposition to exhibitors, who were ratepayers, for the showing of advertising films.

The clerk to the Flintshire C.C. replied: "The County Council have delegated their powers under the Cinematograph Acts to the urban district councils and to the justices acting outside the urban areas."

The clerk to the Caernarvon C.C. failed "to see how the Council were concerned in the subject-matter therof. The County Council are not the licensing authority for music and dancing, and if the films used are non-inflammable, the provisions of the Cinematograph Act, 1909, do not apply. The County Council have no halls which they let for kinematograph exhibitions."

Prestatyn U.D.C. clerk stated the letter would be submitted to the licensing committee when the renewal of licences was under consideration. From the clerk to the Rhyl U.D.C. a reply was received stating the letter was considered by the Council, who decided to take no action.

As a Government committee was dealing with the question of slow-burning films, it was decided not to further pursue the matter.

Council Clerk as Licensee

E. H. JAMES said that in the case of a hall leased by him from the Caernarvonshire C.C., who owned the property, it was stipulated that the licences should be made out to the clerk to the local council. He wanted these licences transferred to himself, but so far had been unsuccessful. Mr. James felt the licences should not be imperilled by any possible infringement on the several occasions during the year when the council took this property from him for the presentation of stage plays by outside bodies.

The council owned the property, but he was the owner of the furniture and equipment. It was possible the licence holder in such circumstances might not go near the building for 12 months.

S. CHAPMAN explained the reason for the council taking this step was that it was found in respect of some council property the name of the caretaker had been submitted for licence purposes.

No resolution was moved.

Unfulfilled Promises

Dissatisfaction was expressed with the methods of certain renting firms in their dealings with exhibitors, a resolution to this effect being unanimously adopted. It was stated that sometimes travellers made promises with the object of securing signatures to contracts, but these promises were not implemented. Possibly in some cases this was due to the over-ruling decisions of the branch or London offices.

Concerning the candidature of J. R. Dovener for the vice-presidency of the C.E.A., he asked members to give their support.

Louis Hayward and Joan Fontaine in THE DUKE OF WEST POINT (United Artists) reviewed in this issue.

County Powers and Free Shows

"NOT CONCERNED"

EDINBURGH TO NEGOTIATE WITH N.A.T.K.E.

COMMITTEE APPOINTED TO DISCUSS PROPOSALS

EDINBURGH Section at last week's meeting discussed a proposed agreement with the N.A.T.K.E. and appointed a committee to meet the union. It was agreed to confirm the nomination, provisionally made at their last meeting, of J. A. Buncle, Alhambra, Dunfermline, for the vice-chairmanship of the Scottish Branch.

The meeting was held on this occasion in the Playhouse, and A. S. ALSIN presided over a very large attendance.

The meeting appointed a committee to meet representatives of the N.A.T.K.E. and discuss their proposed agreement with them, but without power to commit the section before reporting back.

The members of the committee appointed are:—R. M'Laughlin, J. S. Dunbar, Walter M'Guire, Son., Walter M'Guire, Jun., Alexander Black, J. K. Stafford-Poole, J. Priest, Bathgate; Louis Dickson, Bo'ness; and T. Pinder, Kelso.

Undesirable Advertising

A discussion took place on an article which had appeared in a first-run house magazine, which subsequent-run members considered was in bad taste as reflecting on the entertainment provided in subsequent-run houses. It was pointed out that Edinburgh had been singularly free of advertising by any one house which reflected on another.

Exception was also taken to the statement that first-run houses paid more for their films than second-run houses, and it was pointed out that though they might pay more in cash they paid less in percentage of takings.

A motion was agreed to expressing the hope that this type of advertising would not require to be considered again.

Wanted—Recruits

A letter was read from Lieut.-Col. A. H. Hope, commanding officer of Edinburgh's Territorial Anti-Aircraft unit, asking for more recruits from the kinema Trade.

It was intimated by Edinburgh Education Committee that William Norrie, instructor of the classes for operators, had resigned his post.

SHORTER PROGRAMMES WANTED

Sheffield Showman's Lecture to Y.M.C.A.

Kinema programmes lasting only two and a half hours, and consisting of one feature film, the news, and possibly two shorts, were advocated by Len Sullivan, manager of the Central P.H., Sheffield, when addressing members of the Sheffield Y.M.C.A. Supper Club, last week, in a "celebrity" lecture.

He said that capacity business had proved to him that what was wanted was a single-feature programme.

The two-feature programmes were originated in this country by the Americans, and he thought that very shortly this position would be changed. He was convinced that people would far rather see one good picture than two mediocre films. All films were booked six months ahead, and it was quite possible that by the time the picture appeared the public taste had changed.

The kinemas, he added, strongly opposed interference from the Government and other bodies in regard to sound news censorship. Sound news was one of the greatest assets to the programme, and he was of the opinion that the audience should have the truth.

Mr. Sullivan said he welcomed television, and thought it would not interfere with pictures.

J. POLLARD

NOTTS AND DERBY REVIEWS ACTIVITIES IN 1938

Special Meeting Called to Talk on Service Charges

COUNT. J. POLLARD was again appointed chairman of Notts and Derby branch at the annual general meeting, held on Wednesday last, on the proposition of Coun. J. Drew (Long Eaton), the retiring chairman.

MR. POLLARD thanked members for the confidence they had placed in him. The last time he occupied the chair it coincided with his year of national presidency and he was consequently unable to give the amount of time he would have liked to the branch work. He trusted that, given the necessary health, he would do more in 1939. He concluded by proposing a hearty vote of thanks to Coun. Drew for his presidential work during the past year.

Other elections were:—

VICE-CHAIRMAN, J. Langham Brown; TREASURER, E. A. Wilcock; AUDITOR, S. Wallis, F.S.A.A.; DELEGATES, J. Pollard, F. A. Prior, J. Drew, H. Elton; TRUSTEES, J. Pollard, E. A. Wilcock, F. A. Prior; REPRESENTATIVE ON COUNCIL OF BENEVOLENT FUND, H. Elton.

The Retiring Chairman

Reporting on the work of the past year, MR. DREW made particular reference to the negotiations which had taken place with the N.A.T.K.E. and the agreement, which had ultimately been signed.

He tendered his thanks to the officers and secretary (F. A. Prior), and to those who were good enough to continue the work on his behalf during his enforced absence, owing to illness, during the early part of his period of office.

Finance

The accounts for the year, which disclosed an excess income over expenditure of £74 5s. 2d., with accumulated funds of £789 2s. 6d., were approved and adopted on the motion of Mr. WILCOCK, seconded by Mr. MORRIS.

The accounts of the Benevolent Fund disclosed excess receipts over payments of £32 3s. 3d., with accumulated funds of £622 18s. 6d.

A vote of thanks was tendered to Mr. Morris, of the Scala Theatre, Notts, for the record amount collected from Trade show boxes at his theatre. A letter of thanks was also sent to Mr. Rattee, manager of the Ritz, for the substantial amount received from his boxes.

Condolence

The members then held their ordinary monthly meeting with J. Pollard in the chair. He referred to the sad and sudden death of Mr. Newman, Gaumont-British supervisor, a member of the branch, and of the Negotiating Committee with the N.A.T.K.E. Members stood in silence as a mark of respect.

The secretary (F. A. Prior) was instructed to forward a letter of sympathy to the widow and family.

Nominees

Reporting on the last meeting of the General Council, J. DREW said a lot of time was taken up in connection with the change of nominees by a certain circuit, and arising out of it the appropriate committee was considering an alteration of the rule to be proposed at the annual meeting in March.

With reference to negotiations with Western Electric, Mr. POLLARD said the matter had again been considered by the General Council and the branches were urged to call special meetings of W.E. users to protest against the continuance of the high service charges, despite the small reductions which had been recently made.

Thirty-one Western Electric users present at one meeting pledged themselves not to renew their contracts at the expiration of the existing leases unless the charges were greatly reduced.

After some discussion it was resolved to call a special meeting of the branch for February 15.

Balanced

The SECRETARY reported a loss on the annual dinner of 5s. 4d., and, Mr. DREW, stating that he would not like to think that the dinner held during the year of his presidency should show a deficit, handed over the 5s. 4d.

Charity Shows

The branch decided to make application to the Notts Watch Committee for permission to open the city kinemas on Sundays, March 5 and 19, on behalf of charity.

When the Duchess of Gloucester visits Nottingham to open an extension of the Nottingham Women's Hospital she will receive purses. Miss Hardy, granddaughter of the chairman, is to have the honour of presenting one on behalf of the branch. It will contain the 25 gns. donated by the branch at the last meeting.

The Ball

The annual Kinema and Carnival Ball was fixed for February 14 at the Palais de Danse, Nottingham.

In respect of the Odeon Theatre, High Street, Alfreton, a new nominee—Mr. Dewes, joint assistant general manager—was accepted in place of Mr. Lovely.

"STORM OVER BENGAL" IN N. WALES

British Lion Trade Show

Liverpool branch of British Lion, of which H. B. Harrison is manager, held a trade show of "Storm Over Bengal," at the Cinema, Llanrwst, to coincide with the quarterly meeting of the North Wales Section of the North Western C.E.A. last week. At the conclusion of the show, British Lion entertained exhibitors to lunch at the Victoria Hotel.

On the proposition of Reg. Halstead (Llandudno), chairman of the Section, seconded by Ll Edwards (Rhyl), a vote of thanks was accorded British Lion and their Liverpool manager.

Mr. Harrison suitably responded, and mentioned the development of the company during the last twelve months. This was their first trade show in North Wales, and he hoped it would be the forerunner of others. He thanked E. H. James for the use of the theatre

During the afternoon the meeting of the Section was held at the Victoria Hotel, and afterwards Mr. James, of the Cinema, entertained members to tea.

SEXES TO BE SEPARATED

Coventry Watch Committee has taken the unusual course of passing for public exhibition a "border line" film, "Damaged Lives," upon the condition that the audience shall be segregated according to sex and not mixed.

To meet this, separate exhibitions will be given for each sex at specified times. Special arrangements are also to be made regarding the attendants on duty.

BOX-OFFICE ACTION!

PARAMOUNT'S AMBUSH

Punch-packed—Action Crammed Drama!

Paramount Pictures

Popeye character by arrangement with King Features Syndicate

First National

GREAT STARS • GREAT ROMANCE •

ERROL

FLYNN

BETTE

DAVIS

T

STO

FIRST

Distributed by :

ROMANCE • GREAT STORY

THE SISTERS

FIRST NATIONAL FILM DISTRIBUTORS LTD.

TRADE SHOW: CAMBRIDGE THEATRE, TUESDAY NEXT, 8.30 p.m.

20th CENTURY FOX

MARINE

DARRYL F. ZANUCK

JOHN FORD

GENE MARKEY

ARTHUR MILLER A.S.C.

RICHARD GREENE

NANCY KELLY

MADE ON

KODAK FILM STOCK

both NEGATIVE & SOUND RECORDING

PARAMOUNT'S £6,000,000 BUDGET

Production Finance for 1939

KINEMAS TO BE RUN SEPARATELY

GREAT activity seems to be taking place in Paramount's affairs in the United States. It is announced that the company will spend $30,000,000 in production in 1939, a considerable proportion of which will be in England.

It was also announced last week that the company had developed a special type of film for television broadcasts, which are to start for the first time in America this year.

Meanwhile, the company has called for redemption $5,000,000 of its 6 per cent. debentures. These are callable at any time at $100. Earnings, which were only 40 cents for the whole first nine months, are rising rapidly now, and reached 94 cents, or at the rate of $3.76 per share per annum, in the last quarter.

It is also said that the company is drafting a plan to divorce its producing activities from the ownership of theatres. The plan is said to consist of holders of stock being given in exchange for each share now held, one share in each of two new companies.

Paramount controls nearly 10 per cent. of all the kinemas in the United States. Since its reorganisation in 1935 no dividend has been paid on the common stock, which has lately risen to about $12 (New York price) against a low level at last year of $5¾ (New York).

COLUMBIA DIVIDEND

Columbia Pictures Corporation announces that the board of directors at their recent meeting declared a 2½ per cent. stock dividend on the common stock, payable on March 15, 1939, to stockholders on record at the close of business, March 1, 1939.

SHARE MARKET

No Improvement in Values

The general heaviness in all stock markets pressed hardly on the kinema section during the past week. For about the first time within memory there was not one improvement in values in the whole list of shares.

The Gaumont group (including General Theatres, Provincial Cinematograph Theatres, etc.) was decidedly weak. Gaumont ordinary 10s. shares were 3d. down at 4s.; the 5½ per cent. preference 9d. down at 10s. 10½d.; and the 4½ per cent. debentures 10s. down at £83. General Theatres preference fell 1½d. to 8s. 4½d., and the 6½ per cent. debentures 10s. to £83. P.C.T. ordinary lost 3d. at 23s.; the 7½ per cent. preferred 10½d. at 18s. 7½d.; the "B" preference 6d. at 21s.; and P.C.T. Construction 7 per cent. preference 3d. at 21s. 9d.

Similar uneasiness was observable in the A.B.P.C. group, where the 5s. ordinary fell from 11s. 9d. to 11s. 1½d.; the 6 per cent. preference from 19s. 9d. to 18s. 10½d.; and the 5 per cent. debentures from £97 to £95.

For the first time for some weeks the market for London Pavilion 6 per cent. £1 preference shares was tested, and from previous markings of 17s. 6d. the shares were lowered to 15s. The £1 ordinary of the same company declined 3d. to 11s. Mde. Tussauds deferred were flat at 1s. 8½d., compared with 2s. Moss Empires £1 ordinary depreciated 1½d. to 22s. 1½d.; and the £1 preference 4½d. to 16s. 9d.

Odeon 5s. ordinary were only 6s. 6d., compared with 6s. 9d., while the 5 per cent. debentures fell heavily from £88½ to £85.

Dufay-Chromex Report

Continued from page 3

supplies from Dufay-Chromex, Ltd. Dufay-Chromex, Ltd., has invested or advanced £90,874 in the American subsidiaries, and, although losses have been made amounting to £83,563, the directors do not consider it necessary to provide for these, as they are of opinion that the consideration receivable for the sale of the business should be worth fully the amount previously expended.

Temporary Finance

It is further stated that temporary finance has been provided with the assistance of some of the principal shareholders and the provision of permanent finance is under careful consideration by the Board.

As against the £1,381,933 expenditure on development and preliminary expenses, the company has bought shares in subsidiary companies at £753,135 less than par value, and their subsidiary Spicer-Dufay (British) has a capital reserve of £60,024. This makes a net expenditure of £568,775, apart from the £90,875 spent on the American business. Freehold land, etc., stands at £254,632; stock-in-trade at £47,824; and cash at £154. The other main asset is an aggregate loss of £124,926.

Issued capital, on the other side, amounts to £983,500; bank loan and overdraft £67,375, and trade and sundry creditors £46,795.

New Companies Registered

Rio Cinema (Nottingham), Ltd. Registered January 18. Capital £3,000 in £1 shares (7,900 10 per cent. cumulative preference and 100 ordinary). Kinema proprietors, etc. Permanent directors are: Horace J. D. L. Walmsley (director of Regal Cinema (Staveley), Ltd.), Wm. Chell (director of Invincible Cinemas, Ltd.), Samuel Graham, managing director (director of Grahams Cinemas, Ltd.), and Francis W. Doleman (director of Invincible Cinemas, Ltd.). Qualification: £10 ordinary shares. Remuneration: £50 each per annum. Secretary: F. W. Doleman. Registered office: 24, Corridor Chambers, Market Place, Leicester.

General Attractions, Ltd.—Registered January 20. Capital £100 in 100 shares of £1 each. Kinema proprietors, etc. Solicitors: H. Hamilton Twyford and Company, 2, Duke Street, Adelphi, W.C.2.

Sidney Toler makes his debut in the title role of CHARLIE CHAN IN HONOLULU, which 20th Fox is Trade showing to-day (Thursday)

FILM NOT IN METAL CONTAINER

Middlesbrough Furniture Broker Fined

"I look upon this as a serious breach of the law which might easily have resulted in something very serious happening," declared Supt. Mansfield at Middlesbrough Police Court on Friday, when William Vittery, a furniture broker, of Corporation Road, Middlesprough, was fined £1 1s. and costs for exposing for sale a kinematograph film which was not kept in a properly closed metal box or case.

Supt. Mansfield stated that he saw displayed for sale in the window a film of about 900 feet in length. It was openly exposed and not in any container.

Vittery pleaded ignorance of the inflammability of the film.

TAILOR'S APPEAL DISMISSED

An appeal by Ross Harris, tailor, of Princes Street, Southend, from the dismissal by Justice Hilbery, in the King's Bench Division, of his action against Monty Banks, film producer, in respect of the alleged detention of a scenario entitled "The Evidence of the Sun," was dismissed in the Court of Appeal on January 24.

SECOND BROADSTAIRS HALL FOR F. SALT

Picture House Acquired

E. Oswald Brooks informs us that his interest in the lease of the Picture House, Broadstairs, has been sold to Fred Salt, managing director of Sax Cinemas, Ltd., who recently acquired the Royalty in the same town from the Odeon circuit. The Picture House comes under the control of its new owner on Saturday, January 28.

Drink Licence to be Opposed

There is to be strong opposition to an application by Southend's entertainments manager for a liquor licence at the Entertainments Pavilion, now in course of erection at Westcliff. The application will be heard by the licensing justices at the annual Brewster Session on February 7.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
African Theatres Ord.	32/-	32/-	—
Assoc. Brit. Pic. Corp. 5/- Ord.	11/9	11/1½	—/7½
" 6% Pref.	19/9	18/10½	—/10½
" 5% Debs.	£97	£95	— £2
A.P.P.H. Ord.	14/-	13/6XD.	— —/6
Assoc. Talk. Pic. Ord. 5/-	-/3	-/3	—
Baird Tele. 20% Pref. Ord. 2/6	-/6½	-/6½	—
" Defd. Ord. 2/6	-/10½	-/9	— -/1½
Brit. & Dom. Films £1	1/7½	1/7½	—
Brit. Lion Pref. Ord.	3/1½	3/1½	—
Capital & Prov. News. 5/-	3/6	3/6	—
Gains. Pic. Ord. 10/-	2/3	2/3	—
Gaumont-British Ord. 10/-	4/3	4/-	— -/3
" "A" Ord.	1/7½	1/7½	—
" 5½% 1st Pref.	11/7½	10/10½	— -/9
" 4½% New Debs.	£83½	£83	—10/-
General The. Pref.	8/6	8/4½	— -/1½
" 6½% 1st Mort. Deb.	£83½	£83	—10/-
Kinemas	5/6	5/6	—
London Pavilion £1 Ord.	11/3	11/-	— -/3
" 6% £1 Pref.	17/6	15/-	— 2/6
London & District	-/6	-/6	—
Mde. Tussaud New 1/- Def.	2/-	1/8½	— -/3½
" £1 Prefd. Ord.	17/-	17/-	—
Moss Empires £1 Ord.	22/3	22/1½	— -/1½
" £1 Cum. Pref.	17/1½	16/9	— -/4½
Odeon 5/- Ord.	6/9	6/6	— -/3
" 5% Debs.	£88½	£85	— £3½
P.C.T. Ord. 10/-	23/3	23/-	— -/3
" 7½% Ptg. Pref. Ord.	19/6	18/7½	— -/10½
" Cum. "A" Pref. £1	23/-	23/-	—
" Cum. "B" Pref. £1	21/6	21/-	— -/6
" Const. 7% Pref.	22/-	21/9	— -/3
Scophony 5/- Ord.	2/9	2/9	—
Sound City (Films) 5/- Ord.	1/3	1/3	—
" 6% Pref.	5/-	5/-	—
Stoll Th. Corp.	2/1½	2/1½	—
Twentieth Cent. 5/- Ord.	-/6	-/6	—
" 6% Pref.	1/6	1/6	—
Union Cinemas Ord.	-/9	-/9	—
" 1st Pref.	4/-	4/-	—
" 2nd Pref.	1/3	1/3	—
Union Cine. Sub. Prop. 6% Pref.	13/-	13/-	—
" 4/- Ord.	3/9	3/9	—

£1 shares unless otherwise stated.

IN THE COURTS

OFFER FOR AMALGAMATED STUDIO LEASE

Government Mentioned in High Court Action

IN the Chancery Division on January 20, Mr. Justice Crossman heard a motion by Amalgamated Studios, Limited, and its Chairman, Simon Soskin, for an order releasing them from an undertaking given in July, 1938, that they would not apply for an extension of time for redeeming the mortgage on film studios at Elstree built by Sir Robert McAlpine and Sons (London) Limited.

V. Idelson, for Amalgamated Studios, said by the undertaking his clients were to pay debts secured by the mortgage by January 21 or be debarred from any title in the property. If release were granted he would ask for an extension of time for redemption. It was stated that the mortgage on the property was for £225,000, and that the property covered about 30 acres, including 14 buildings.

Charles Harman, K.C., for Messrs. McAlpine and Sons, in opposing the motion, said his clients wished to sell the property. They had already lost thousands of pounds on it, and were spending £100 a week in maintenance.

Counsel also submitted that negotiations had been proceeding in connection with a Government offer to lease the premises.

Mr. Justice Crossman, giving judgment, said it did not appear from the evidence filed on both sides that there was any real prospect of Amalgamated Studios being able, during such a short time as could be given them as an extension, to find a purchaser or lessee of the property or obtain the money which would enable them to pay to Messrs. McAlpine the amount fixed by the order of July. He thought there was no justification for the application, and the motion would therefore be dismissed with costs.

Amalgamated Studios, Ltd., was formed as Niksos Trust, with a capital of £2,000, on October 28, 1935. Capital was increased to £50,000 and the name changed to its present title on November 14 of the same year.

In June, 1937, after Court proceedings on the charge of misstatements in the debenture deed, the Judge declared that these were inadvertent, and they were subsequently rectified. However, Sir Robert McAlpine and Sons appointed Alfred Arthur Lough, of 8, Fredericks Place, Old Jewry, London, E.C., as Receiver on July 30 of the same year.

The annual return dated January 12 last showed three clerks holding one preference share each. The largest shareholder was Simon Soskin, Russian, of 5, Marlborough Mansions, Cannon Hill, London, N.W.6. He held the remaining preference shares of the company amounting to 11,997, and all the issued ordinary, totalling 3,800 shares. Simon Soskin is chairman of the company, while Moses Guy Soskin, of 35, Hillfield Court, Belsize Park, N.W.3, is also a director. He was previously managing director of Anglo-France Films Corporation, Ltd.

£1,381 JUDGMENT AGAINST UNION CINEMAS

Kinema Controller's Claim for Arrears of Salary

DAMAGES amounting to £1,381 and costs for alleged wrongful dismissal from his position of controller of the theatres of Union Cinemas, Ltd., and arrears of salary were awarded Ernest Ralph Adams, of King's Lynn, in an action which he brought against the company before Mr. Justice Stable in the King's Bench Division on January 19.

Plaintiff's case was that after he had worked for Union Cinemas as supervisor of their theatres in King's Lynn he was appointed controller of all the company's theatres. In November, 1937, he was given one month's notice terminating his employment.

E. R. ADAMS

The defence was a denial of the agreement of service sued upon.

Sir Patrick Hastings, K.C., explained that after Union Cinemas bought his two theatres at King's Lynn for £62,000 Mr. Adams was engaged as manager there at a salary of £500 a year. Subsequently, he assisted in the control of all the company's theatres and was paid £750 a year and £6 odd a week for expenses in London. In June, 1937, he was appointed to a position of supreme control. There was no written agreement, but Mr. Adams was given to understand that he would receive the same salary—£2,000 a year—which his predecessor was paid. His employment was terminated after John Maxwell bought the company's theatres.

Evidence was given that a year's notice was reasonable, having regard to the responsibility and detailed work which the position involved.

For the defence, Mr. St. John Field, K.C., submitted that the oral agreement sued upon was unenforceable in law as it was for more than a year. The first agreement was made with the defendant's predecessors in title and there was a period when Mr. Adams was employed in connection with the control of theatre construction which was not the same as theatre control.

Giving judgment, his lordship found that the arrangement was an effective and binding contract to employ Mr. Adams as theatre controller at a salary of £2,000 a year and was to be determined by adequate notice. His lordship thought six months was reasonable notice and as Mr. Adams had not been paid his full salary there would be judgment for him for £1,381 and costs.

A stay of execution was granted on terms.

Damages Award for Southan Morris

UNION CINEMAS TO PAY £300 FOR BREACH OF REPAIRING COVENANT

SOUTHAN MORRIS

JUDGMENT for the plaintiff for £300 and costs was given in the High Court on January 19 in the action in which Union Cinemas, Ltd., of Regent Street, W., were sued by William Southan Morris, who claimed damages for breaches of repairing covenants in leases of the Picturedrome and the Plaza at Luton. Damages were also claimed because the licences of the kinemas had been allowed to lapse.

For the defence, it was pleaded that the plaintiff had not suffered any damage as reversioner.

His Honour C. M. Pitman, K.C., Official Referee, giving judgment for the plaintiff, said there were some facts in the history of the town of Luton that were relevant to the case. These two kinemas were in outlying portions of the town. When they were built they were fairly well equipped and no doubt at that time paid their way. In recent times large kinemas had been built in the centre of the town with every modern improvement. With their larger accommodation also they were able to rent better films. As to the two kinemas in question, he was unable to accept the plaintiff's statement that they were run at a profit during the latter part of their time. Their licences lapsed because it became known to the local authority that they were not fit to be licensed for public performances, and it seemed to him that the defendants must have acquired these two houses because as owners of one or more of the central houses it might pay them to pay rents and keep the houses closed rather than run the risk of some rival firm opening them as competing houses. But as the defendants allowed them to fall into decay they could not escape liability, and they admitted that there were breaches of covenants. The cost of putting the houses into repair at this moment was not the measure of damages, for they must not exceed the amount by which the value of the reversion would be diminished when the leases ended in 13½ years time. After careful consideration he had come to the conclusion that the proper amounts to allow were £100 for the Picturedrome and £200 for the Plaza.

As to the breach of covenants in relation to the licences, the local authority made certain requirements in regard to the Picturedrome which must be complied with if the licence were to be renewed, and those requirements had not been complied with. But had the plaintiff suffered any damage? It might be that during the next 13 years the whole policy of the kinema world would change, and as long as the plaintiff had ample security for his rent he (the Official Referee) could not see that the value of the reversion was lowered by the fact that the licence was non-existent. As to the Plaza, the licence was revoked before the premises were assigned to the defendants, and he did not think they were bound to obtain a new one. Therefore, there would be judgment for the plaintiff for £300 and costs.

"GUNGA DIN" SCREENING NEXT WEEK

RKO-Radio's £450,000 Production of Famous Kipling Ballad

GRANT, McLAGLEN AND FAIRBANKS, JUNR., CO-STARRING

RANKING as RKO-Radio's greatest production and produced at a cost exceeding £450,000, "Gunga Din," starring Victor McLaglen, Cary Grant and Douglas Fairbanks, Junr., was inspired by the immortal Rudyard Kipling ballad.

Adapted for the screen by Ben Hecht and Charles MacArthur, the production, which is to be presented to the Trade at the Cambridge Theatre on Thursday, February 2, at 8.30 p.m., is enacted against the locale of India's North-West frontier, and tells of the spectacular adventures of three British sergeants and a native water carrier, Gunga Din, whose intrepid exploits and amazing courage motivates the major action.

The "all for one and one for all" spirit of the three non-commissioned officers; the treasure-hunting Cutter, the romantic Ballantine, and the hard-boiled MacChesney give rise to a series of exciting adventures, in which Gunga Din is a leading figure.

The Story

The narrative opens when Sergeants MacChesney, Cutter and Ballantine, a trio of "lusty, rowdy, rollicking pals in the same company of sappers and miners in India, are recalled from leave and ordered to repair telephone wires at Tantrapur, a danger zone.

They are attacked by a large number of religious fanatics, known as Thuggies, led by "The Master," but succeed in escaping and returning to their post.

Plans are made to suppress the ruffians and the three sergeants are ordered back to Tantrapur with an augmented force. Ballantine resents this. His discharge is due in a few days and he intends leaving the Army, marrying Emmie Stubbins, and making his future in her father's business.

The company reach Tantrapur, and Cutter, learning from Gunga Din of a near-by temple constructed of gold, goes with the water-carrier to visit it. It is the headquarters of the Thuggee fanatics, and the pair are captured. Gunga Din escapes and returns to Tantrapur. MacChesney and Ballantine go to the rescue, and it is the courage of the two sergeants and Gunga Din that lead to the stirring action of the plot. They are captured, but succeed in escaping to the roof of the tower.

The resourcefulness of the old native water-carrier in keeping the three men alive during the siege of the temple and in bringing a rescue column to them at the sacrifice of his own life, in the gripping climax, brilliantly captures the spirit of the Kipling poem in vivid and memorable fashion.

Sergeants Three

Three of the best-known and best-liked actors on the screen to-day are teamed for the first time as the colourful sergeants whose adventures are typical of the British Army in India during the late 'nineties. Cary Grant, Victor McLaglen and Douglas Fairbanks, Jun., each of whom has soared to new fame in recent months, portray the trio of British "musketeers," and each is perfectly cast in his respective rôle.

Cary Grant strikes a different note in his characterisation of the adventurous soldier whose obsession for seeking some of the long-buried treasures of India, leads him and his companions into perilous situations. Victor McLaglen, as the two-fisted Sergeant MacChesney, depicts a typical old-time British soldier, ever ready for a fight or frolic, but with an unmatched sense of patriotism and responsibility. Douglas Fairbanks, Jun., has a colourful part as the romantic Ballantine, whose love affair with Joan Fontaine complicates his Army career, yet does much toward infusing a romantic note as a logical, but distinct, contrast to the stirring drama of the main theme.

Great Supporting Cast

In keeping with the stars of the picture, an unusually fine supporting cast was selected for the featured rôles. Joan Fontaine interprets the character of the heroine; Sam Jaffe, the Grand Lama of "The Lost Horizon," plays the title-rôle of Gunga Din, the brave and loyal water-carrier, who ranks as Kipling's most-famed character; Eduardo Ciannelli; Montagu Love and Lumsden Hare, as a pair of Army officers; Robert Coote, Abner Bibberman and Cecil Kellaway all add to the vividness of the fast-moving action.

Spectacle and Thrilling Action

Using 1,500 players and technicians in its thrilling battle scenes, the story of "Gunga Din" is enacted against four spacious settings, notably a large frontier town with its native and European quarters and business sections; an Army cantonment, with barracks, drill grounds and officers' quarters; a large native village in the hills, and the huge temple that is the Thuggees' secret headquarters.

The battle scenes, which are the major highlight of the production, are the most graphic and exciting ever to have reached the screen. The desperate encounters between a regiment of the British Army and a large band of fanatics are depicted in dramatic panorama, with the story piling situation upon situation with rapid and increasing intensity.

The entire production has been made with special regard to authenticity, and Sir Robert Erskine Holland, a noted authority on British India, was employed as technical adviser throughout the shooting of the picture. George Stevens produced and directed the film and Pandro S. Berman, who supervised the production, is noted for his remarkable aptitude in presenting pictures of proven audience appeal.

"Ferdinand the Bull"

Described as Disney's greatest featurette, "Ferdinand the Bull," the screen adaptation of the world-famous Munro Leaf story, which has scored a sensational triumph throughout America, will be presented preceding the showing of "Gunga Din."

The only property ever bought by the Disney studios for use as a short subject, "Ferdinand the Bull" deals with the adventures of a shy, sensitive young bull who is content to sit under a cork tree smelling flowers rather than to romp with his companions.

When bull-ring representatives come from Madrid to choose the fiercest bull, Ferdinand's companions do everything in their power to be chosen. Ferdinand, who is shy, sensitive and a complete pacifist, sits down on a bee, with the result that the officials mistake his actions for ferocity, and cart him off to the city, where he is immediately billed as "Ferdinand the Fierce."

On the day of the big bull-fight, Ferdinand is very unhappy until he gets into the middle of the ring, smells the flowers in the senoritas' hair, and immediately sits down in a state of ecstasy. In spite of everything the matador tries to do, Ferdinand refuses to fight, and is finally hauled back to the country, where, according to the author, he is probably still sitting quietly smelling flowers under his favourite cork tree.

A scene from TOM SAWYER-DETECTIVE, which Paramount is Trade showing on Tuesday morning at the Carlton. Daniel O'Connor and Billy Cook are featured

Film Chiefs to Judge Amateurs

KORDA GOLD CUP AWARD FOR I.A.C. CONTEST

ALEXANDER KORDA, Alfred Hitchcock, Victor Saville, Walter Forde and Louis Levy are amongst leading members of the British film Industry who will act as judges in the annual contest organised by the Institute of Amateur Cinematographers. The awards will be made at the Institute's sixth annual banquet at the May Fair Hotel, London, on February 3.

Stars and celebrities of the film world will attend the banquet, and a gold trophy, presented by Alexander Korda on behalf of London Film Productions, will be awarded to the amateur film club which produced the best film of 1938.

The contest is open every year to all amateurs, whether members of the Institute or not, but only sub-standard films (on 16 mm., 9.5 mm. or 8 mm. film), produced without professional assistance, other than in processing, tilting, or recording, may qualify.

An interesting feature of this year's contest is the large number of sound and colour films produced by amateurs and entered for the contest.

The winning films will represent Great Britain in the fifth international amateur film festival of the Union Internationale du Cinema d'Amateur, to be held in Zurich in June.

Music Licence Refused

Worcester magistrates have refused a music and singing licence for the Gaumont Cinema Café to entertain on Sundays. K. Wilcox, making the application, said "We find there is a big demand for catering on Sundays, and we think it desirable that a little music should be provided during tea and supper."

Chief Inspector Yates said his instructions were to oppose the application. No similar licence had been granted in the city.

Northern Ireland

BELFAST HALL'S ASSESSMENT REDUCED

White Cinema Club Ball Breaks Record

THE directors of the Popular Picture Palace, Belfast, have succeeded in their appeal against the valuation of their house, which has been reduced from £380 to £340. They were also allowed costs.

In giving his judgment, the Recorder stated that the kinema was situated in a doubtful locality, a place that had been subject to a great deal of disturbance in the past. It was also an old house compared with modern kinemas.

He thought, however, that business was good, as the house was filled on the average to 64 per cent. of its capacity, which compared favourably with a great number of more palatial kinemas.

Belfast's Big Night

The eleventh annual kinema ball organised by the White Cinema Club at the Plaza, Belfast, broke all records, and it was found necessary to refuse to accept any more bookings so great was the rush.

The number of fancy costumes was greater than at any other ball held in Belfast. The class for groups of six or more was won by Cecil King, of the Royal Cinema, Belfast, whose team came as "The Chain Gang," whilst Jimmy Curran's team from his circuit were second with "March of Time." Patsy Hogan, a daughter of Past President Billy Hogan, was a popular winner in the individual classes as Marie Antoinette.

The Lord Mayor and Lady Mayoress, Sir Crawford and Lady M'Cullagh, were present, and were greeted on arrival by the President, Harry Wilton and Mrs. Wilton.

The committee responsible for the function consisted of Harry Wilton (president), George Gray, treasurer, J. H. Craig and A. H. Tucker, hon. secretaries, and Messrs. B. M'Guigan, H. M'Mullan, W. J. Hogan, G. Morrison, F. A. Spiers, and W. Lee. Gerald Morrison arranged the cabaret.

"Frankenstein" Still Banned

Belfast Police Committee, at a special meeting on Monday night, refused to lift the ban imposed in 1932 on "Frankenstein." The matter will probably be debated at full length at the February meeting of the Corporation.

Bangor Staff Party

Over 100 people attended the annual staff party of the Picture Palace, Bangor. It was organised by the manager, T. J. Lewis, and held in the Downshire Hotel.

ROOM FOR TWO AT GORLESTON

Mayoress Welcomes Rickenya Circuit's Palace Cinema

THAT there was plenty of room in Gorleston for two kinemas was the opinion expressed by the Mayoress of Yarmouth (Mrs. A. W. Hollis) when opening Rickenya circuit's new Palace at Gorleston last week.

She was accompanied on the stage by Capt. A. M. Kendall (managing director) and Mrs. Kendall, and H. A. Yapp, a director. L. F. Richardson (the other director) and C. F. Betts (manager) were also present.

Capt. Kendall, welcoming the Mayoress and the first night patrons, congratulated the architect, Norman Bailey, and the builder, L. F. Richardson.

The Mayoress congratulated the management on its enterprise and said the building helped to beautify the High Street, which was not, in general, particularly attractive.

"I feel sure there is room for this theatre in Gorleston," she added. "I am sure that Gorleston people will appreciate it and support it, although not to the detriment of the existing kinema."

H. Yapp, thanking the Mayoress, said that a well-known producer had stated that in 1939 no less than 32 pictures would be made in natural colour. "I will go further than that," continued Mr. Yapp. "I say that in four or five years' time black-and-white pictures will be a thing of the past."

"Q PLANES" SCORES TRIUMPH IN STATES

Asher's Enthusiastic Cable

"Q Planes," the first of the big British pictures, made at Denham Studios for Columbia, has had a tremendous reception in Hollywood.

Irving Asher, who produced it, went to America to screen it to Columbia's home office executives. He cables:—

"Previewed 'Q Planes' to enthusiastic Hollywood audience last night. Over 500 preview cards acclaim picture and cast. Columbia releasing along with their American product throughout America."

"Q Planes," which stars Laurence Olivier, Valerie Hobson and Ralph Richardson, and was directed by Tim Whelan, will be Trade shown in London within two or three weeks. Columbia plan to support its presentation throughout the country with a big publicity and general campaign, commensurate with its acclaimed merit. "Q Planes," it is confidently stated by Columbia, will be hailed as one of the best films to be made in England, and one with universal appeal.

Laurence Olivier in a scene from Q PLANES, the Columbia-British subject which caused a sensation at its recent preview in America. It will be shortly Trade shown over here

Hull's Good Turn for Glebelands

About 400 people attended a double whist drive and dance promoted in aid of Glebelands by the Hull Cinema Managers' Association, and held at the Fulford Rooms, Hull, on Friday.

KING TO SEE TWO A.B.F.D. FILMS

"It's in the Air" and "The Ware Case"

A.B.F.D. has been accorded the honour of having been requested to send two films to Sandringham for screening to the King. The films are the George Formby picture, "It's in the Air," which is having a successful prerelease run at the New Gallery, where it has been held over for a second week, and the other is "The Ware Case," starring Clive Brook.

Another A.B.F.D. subject in the news is a third Ealing film. "The Gaunt Stranger," which has been held over for a further week at the Gaumont, Haymarket. Both "It's in the Air" and "The Gaunt Stranger" will soon be generally released.

OPPOSITION TO LICENCE WITHDRAWN

Opposition to the application for a music and dancing licence for the new Embassy Cinema, Tottenham Court Road, W.C.1, was withdrawn just prior to the hearing by the L.C.C. on Wednesday.

A letter from Whitefield's Central Mission stated that, having received fuller information concerning the proposed entrance to the kinema opposite the mission, they had decided to withdraw their opposition. The scheme, so far as it affected the mission, was of a much more modified character than they were aware.

The committee formally granted a licence.

A.R.P. WARDENS FOR KINEMA DUTY

POLICE ASSURANCE AT MANCHESTER

"YOU have my assurance that all persons who volunteer as street wardens are not liable for service outside during business hours, but when they have received their training they become valuable members of internal schemes inaugurated as air raid precautions schemes."

This pronouncement is made by John Maxwell, Chief Constable of Manchester, in a letter to H. D. Moorhouse, of the Moorhouse Circuit, Manchester, following a meeting of kinema executives held last week at the offices of Moorhouse and Co. It was attended by Manchester theatre, kinema, dance hall managers, who heard from Chief Inspector Whitworth and Inspector Richardson, of the A.R.P. department, a description of the general methods of safety to be adopted in places of entertainment in Manchester in the event of emergency.

In the discussion that took place, it became apparent there was a certain amount of misunderstanding in respect of employees in theatres and kinemas who volunteered to become street wardens. When this was brought to the notice of the Chief Constable, he issued a statement from which the opening paragraph of his report has been extracted. He adds that a street warden is expected to perform duty wherever he or she may be during an emergency.

Members of the P.E.P.M.A. and the C.E.A. attended the meeting. Representatives of the various groups of theatres undertook to take a course of A.R.P. training, so that they would be enabled to gain first-hand knowledge of the scheme of training and be in a position to instruct staffs.

It is understood this course of training will begin at 11 a.m. at the Manchester chief fire station, on Tuesday, January 31. The course of instruction will extend over four weeks, the classes to be held each Tuesday and Thursday. It is hoped about 40 persons will attend these special classes.

The KINE is informed that when the principal executives of the circuits and key theatres have completed their course of A.R.P. training, they will then take in hand the training of staffs.

PRESENTATION TO ZUKOR

Big Reception at Birmingham

The provincial tour of Adolph Zukor, president of the Paramount organisation, opened at Birmingham on Monday, when, accompanied by W. Hicks, Jun., David Rose and C. G. Dickinson, he attended the Midland Trade show of the latest Elisabeth Bergner feature, "Stolen Life." This, of course, was held at the Paramount Theatre, New Street, where one of the most representative gatherings seen in Birmingham recently awaited the arrival of the distinguished visitors. "Stolen Life" met with a wonderful reception, and while at the Paramount Mr. Zukor was the recipient of a travelling clock, a gift of Leslie C. Holderness's staff, to mark his first visit to Birmingham.

Subsequently, at an informal reception at the Queen's Hotel, Birmingham, J. Bolloten, Midland manager of Paramount Film Service, introduced the principal exhibitors attending the Trade show to the president.

TEA-TIME TRADE SHOWS

Paramount's New Move

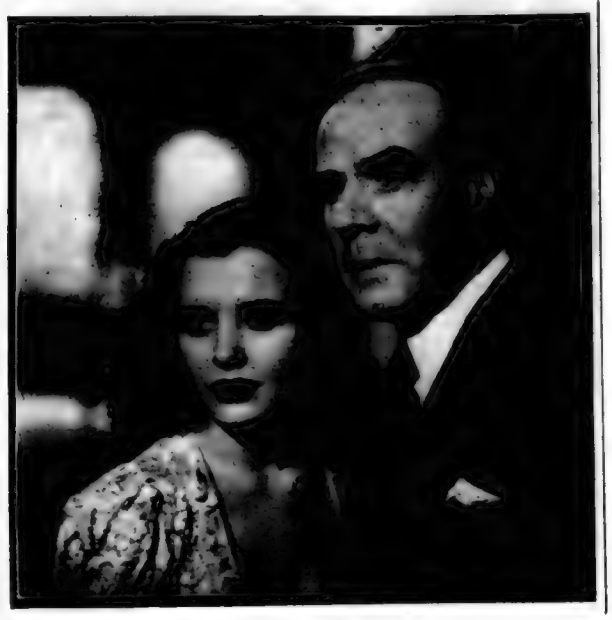
The tea-time Trade shows have now established themselves as a Trade institution, declares C. G. Dickinson, Paramount's general sales manager, who says that exhibitors have been quick to respond to the advantages offered by the earlier and more convenient screening times initiated by Paramount.

"Now that the first experiment has caught on I have decided on a further step," adds Mr. Dickinson. "Starting with the Trade show of 'Zaza' on Tuesday, I have decided to take a special theatre for the presentation of important pictures.

"Such pictures as 'Zaza' and 'Ambush' deserve to be presented in the proper atmosphere and I have long felt that it is not good enough for exhibitors to be seated with the general public who may be passing in and out of the theatre while the picture is being screened.

"By showing these two important subjects at the Phœnix exhibitors were able to take their seats and be assured that they would not be disturbed throughout the picture."

Mary Maguire and Frederick Leister in a scene from THE OUTSIDER, which Associated British will Trade show on Monday evening at the Cambridge Theatre



THE WEEK IN SCOTLAND

S.C.T.B.F. HELPS OVER 100 CASES IN 1938

Annual Report on Need For Further Trade Co-operation

THE report of the Scottish Cinematograph Trade Benevolent Fund for 1938, presented at the annual meeting of the Fund in the afternoon following the C.E.A. annual meeting yesterday (Wednesday) morning, reveals that during the past year 108 cases were assisted and the grants in relief of distress amounted to £1,433.

Of the persons assisted, 20 were managers and dependants, 42 general staff and dependants, 31 projectionists and dependants, and the remaining 14 renters' staffs and dependants.

The financial statement shows that the revenue for the year was £5,044, the expenditure £2,096, leaving a balance of £2,948, which has been transferred to capital account. In addition, £31 10s. was received for the Ormiston Memorial and £63 was also contributed during the year from three life members, the total number of which is now 34.

It is pointed out that as a result of Cinema Sunday last February, £4,375 was raised, of which the Benevolent Fund received £1,458.

The report goes on to say that contributions were received from Trade members in all parts of the country and that the provision by the renters that, where films are supplied free of charge for charitable entertainment, a percentage of the proceeds is donated to this Fund continues to be a very welcome source of revenue.

The Committee is also pleased to report that the returns from collecting boxes in the kinemas and renters' offices continue to be well maintained over the previous year.

The winner of the Ormiston Shield for 1938 was Alhambra, Dunfermline, and the runners-up were Plaza, Govan, Elder, Govan. The Council of Management have agreed to give certificates to the runners-up in the shield competition.

Each succeeding year brings an increasing number of applications for assistance, and the Committee earnestly appeal to every member of the Trade in Scotland to take an interest in the Fund.

A scheme for the raising of money was suggested by the London Benevolent Fund, in which the Scottish Benevolent Fund was to participate to the extent of 10 per cent. of the result. It had been very satisfactory, as over £200 had been handed to the Fund.

Thanks are expressed to the Rutherglen kinema companies for the running of a "Cinema Sunday." The handsome sum of £203 was raised, of which 50 per cent. was handed to the Fund.

Following the request by the London Fund to assist the raising of money for "The Save the Children Fund," by which Odeon and Gaumont Co. had agreed to grant the use of their halls, 25 per cent. of the drawings on the special effort was handed to the Fund, when the sum of £110 17s. 5d. was received.

In concluding the report, John Houston, the secretary, says: "The Committee desire to thank all who have contributed in any way towards the success of the past year."

Scottish Amateur Film Festival

FINAL JUDGING AT LYRIC, GLASGOW, FEB. 4

THE Final Adjudication of the Sixth Scottish Amateur Film Festival, organised by the Scottish Film Council, will take place in the Lyric Theatre, Glasgow, on Saturday evening, February 4.

The Festival may claim to be the longest established and most important of the national film competitions and many prominent film personalities have adjudicated, including Victor Saville, Andrew Buchanan, John Grierson, Anthony Asquith and Alfred Hitchcock. The adjudicator this year will be Alberto Cavalcanti, famous shorts director, who succeeded John Grierson as chief of the G.P.O. Film Unit. He is probably best known to kinema-goers as the producer of "Night Mail" and "North Sea."

Preliminary viewing of all films entered will be held in the Projection Theatre of Scottish Film Productions. Two panels of viewers—one fiction, the other non-fiction—will select the best film in each category for the final adjudication. The convener of the Fiction Panel is Ian Ross, and the Non-Fiction Panel is convened by J. C. Elder.

The chairman at the final adjudication will be Sir C. M. Barclay-Harvey, M.P. for Kincardine and a governor of the British Film Institute.

Seats for the Festival may now be booked at Paterson's, 152, Buchanan Street, Glasgow.

For further particulars apply to A. Russell Borland, secretary, Scottish Film Council, 26, India Street, Glasgow. ('Phone: Central 9377.)

Refugee Collections

In Glasgow, as in all parts of Scotland, the collections taken last Saturday week at kinemas on behalf of the Earl Baldwin Fund for Refugees, were particularly well supported by the patrons. In Glasgow the top figure was reached at the Paramount Theatre, over £70 being collected. The Regal had £63 and the other houses followed on with a fairly good average of from £40 to £50.

G. Green's Wishaw Plans

At Wishaw Dean of Guild Court last week plans were presented on behalf of George Green, Ltd., Glasgow, for the erection of a new kinema on a site in Kirk Road, Wishaw, adjoining the present kinema. Consideration of the plans, however, was continued until February 6.

Paramount Envoy

An opportunity will be afforded Scottish exhibitors of meeting Adolph Zukor, the Paramount chief, when, together with H. W. Hicks, D. H. Rose, Earl St. John, C. G. Dickinson and Tony Reddin, he visits Glasgow to-day (Thursday) for the Elisabeth Bergner Trade show, "Stolen Life." Continuing their good will tour the party crosses over to Belfast by the evening boat.

CALEDONIAN CINEMAS DEAL

Share Acquisition of £47,000 Company

AN extraordinary general meeting of Caledonian Associated Cinemas, Ltd., will be held in Inverness on February 2 to approve the recent acquisition by the company of 7,500 (practically all) issued ordinary shares of Scottish Central Cinemas, Ltd., at par and consider a proposed alteration in the articles of the company.

Scottish Central Cinemas, Ltd., is a private company formed last year with a nominal capital of £47,000 divided into 32,000 6 per cent. cumulative preference shares of £1 each, and 5,000 deferred shares of 1s. each.

It was formed to acquire the Regal and Café, Dunfermline; the Rio Cinema, Bearsden; the Rio Cinema, Rutherglen; the Mosspark Picture House; and the Rio Picture House, Kirkcaldy.

The Caledonian Associated Cinemas, Ltd., which now has an issued capital of £181,917, was formed in 1938, and already controls kinemas in 18 centres throughout Scotland, mostly in the East and North.

DIDN'T LIKE "THE DRUM"

So Tried to Steal It

Thieves who broke into the recently opened Odeon, Motherwell, Lanarkshire, attempted to steal the film "The Drum," which deals with the North-West Frontier.

But they failed to break into the operating-room and left a note saying they did not approve of Empire propaganda such as the film portrayed.

The thieves left valuable property untouched and did not attempt to break into the manager's office.

Aberdeen Circuit to Build Ice Rink

Plans submitted by James Donald (Aberdeen Cinemas), Ltd., for an ice rink were approved by the Plans and Town Planning Committee of Aberdeen Town Council. The cost of the structural work is estimated at £3,750.

Messrs. Donald are ready to begin work on the rink as soon as the Committee's decision is ratified by the Town Council. It is expected that it will be opened in March.

Three Staff Parties

The staff and friends of the Riddrie Picture House hold their first Anniversary Supper and Dance in the Riddrie Masonic Hall on Friday, February 10, at eleven o'clock.

The staff of the Paramount Theatre and Paramount Film Service hold their annual party in the Locarno this (Thursday) evening, commencing at 11.30.

The annual dance of Associated British Cinemas is to be held in Green's Playhouse Ballroom on the evening of Thursday, February 23.

DISCOVERY ON SITE

A disused well which probably dates back to the eighteenth century was found by workmen in the auditorium floor of the Kingsway Cinema, now in course of construction in Frederick Street, Aberdeen.

NATURE'S "BABES IN THE WOODS"

Mary Field's New Series

A NEW series of "Secrets of Life" films dealing with animal babies is now being prepared by Mary Field, the famous woman producer. In a recent conversation she told me that already her scouts are out in the countryside looking for material.

"Otters and foxes are to be two of the subjects," Mary Field told me. "As a matter of fact we have already started to shoot an otter family, or at least the prospective parents! The young ones won't arrive for another month or two yet. When they do we ought to get some lovely scenes, for young otter cubs are among the most adorable of all wild animal babies.

"While the otter film is on the way we will be getting down to the most difficult job of all, trying to make a film record of a fox family at home. Foxes are most elusive creatures.

"We are going to call the new series 'Babes in the Woods.' Squirrels, badgers, stoats, and at least one bird family will be filmed. I am looking forward to making this series; young wild animals are always so interesting and so playful."

The films will all be completed before mid-summer.

Two Portuguese documentary films made by Mary Field dealing with life among the peasants, Portuguese animals, and folk-lore are now almost ready.

Bette Davis in a scene from THE SISTERS, which First National is Trade showing in London on Tuesday evening at the Cambridge Theatre

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Brother Rat (First National)—American.	80 min. (A)	Wayne Morris, Priscilla Lane, Eddie Albert.	Romantic comedy drama of petticoat influence in the Victoria Military Institute. Keen action, eager direction and spontaneous acting convert national sentiment and humour into light entertainment of universal appeal.	Capital light booking for all classes, family included.
Crooked Way, The (Pathe)—American.	62 min. (A)	Anne Nagel, Robert Kent, Morgan Wallace.	Gangster melodrama illustrating the inadequacy of the American criminal code. Story interesting and exciting, acting competent and staging convincing.	Sound two-feature programme booking. Safe for the family.
Down in Arkansaw (British Lion-Republic)—American.	67 min. (U)	Ralph Byrd, June Storey,	Hill-billy comedy-drama well equipped with types and thrills. Comedy plentiful and staging convincing.	Acceptable support in general run of halls. Will appeal to children.
Duke of West Point, The (United Artists)—American.	108 min. (U)	Louis Hayward, Joan Fontaine, Tom Brown.	Melodrama of private and national loyalties at West Point. Story conventional and footage on the long side, but acting good and superficialities entertaining.	Sound box-office bet for the majority of halls. Safe for youngsters.
Education de Prince (Curzon United)—French.	85 min. (A)	Elvire Popesco, Robert Lynen.	Amusing satire on royalty very well acted and characterised	Very good specialised hall booking. Not for juveniles.
Fifth Round, The (Pathe)—American.	59 min. (A)	Frankie Darro, Dick Purcell, Judith Allen.	Melodrama presenting exciting and eventful sidelights on the American boxing racket. Story popular, acting convincing and fights realistic. Human angle obvious.	Good two-feature programme booking. Good for youngsters.
Last Warning, The (Gen. F.D.-Universal)—American.	63 min. (A)	Preston Foster, Frank Jenks, Joyce Compton.	"Spot the murderer" mystery drama, presented on popular, if conventional lines. Stars good and thrills effective, but English characters wide of the mark.	Attractive booking of its type for the masses. Nothing to harm youngsters.
Lawless Valley (RKO-Radio)—American.	59 min. (U)	George O'Brien, Walter Miller, Kay Sutton.	Conventional story of son fighting wrong done to his father and himself. Well acted and good fights.	Good average Western booking. Suitable for juveniles.
Little Tough Guys in Society (Gen. F.D. Universal)—American.	72 min. (U)	Mischa Auer, Mary Boland, Edward Everett Horton.	Riotous comedy drama depicting the adventures and misadventures of "little tough guys" in high American Society. Team work very good, direction resourceful and atmosphere excellent.	Capital light entertainment, a box-office certainty for all classes, family included.
Man From Music Mountain (British Lion)—American.	57 min. (U)	Gene Autry, Smiley Burnette, Carol Hughes.	Fast moving Western with music and better story than usual. Well acted and brightly presented.	Very good Western booking. Fine for juveniles.
Marriage Forbidden (Assoc. British)—American.	61 min. (A) (L.C.C.)	Pedro de Cordoba, Douglas Walton, Arletta Duncan.	Morality drama, adapted from the play "Damaged Goods." Theme grim but thought-provoking and of educational value, acting and direction dignified.	Booking for specialised halls. Obviously not for children.
Maternity (British Screen Service)—French.	63 min. (A)	Francoise Rosay, Heila Muller.	Dubbed version of "Maternité," slow-moving and conventional French mother-love drama which gains little from English dialogue.	Mainly for specialised halls where treatment and acting should arouse interest. Not for juveniles.
Mr. Moto's Last Warning (20th Century-Fox)—American.	70 min. (U)	Peter Lorre, Ricardo Cortez, Virginia Field.	Espionage melodrama with the valuable Mr. Moto label. Story episodic, but acting good and detail colourful. Thrills have serial-like punch.	Good two-feature programme booking. Will appeal to youngsters.
Nancy Drew—Detective (First National)—American.	67 min. (U)	Bonita Granville, John Litel,	Workmanlike crime melodrama in which schoolgirl sleuth solves kidnapping mystery and brings gang of crooks to book.	First-class popular booking with juvenile angle for exploitation.
Night Hawk, The (British Lion-Republic)—American.	68 min. (A)	Robert Livingston, June Travis, Robert Armstrong.	Gangster-cum-newspaper drama incorporating all the essentials. Story good, team work enthusiastic, thrills big, humour popular, and staging realistic.	Good popular booking. Nothing to harm youngsters.
Pardon Our Nerve (20th Century-Fox)—American.	67 min. (U)	Lynn Bari, June Gale, Guinn Williams.	Comedy drama turning on the adventures and misadventures of a couple of gold-diggers. Team work slick, gags bright, fights realistic and lines snappy.	Capital light booking for the masses and family.
Patriote, Le (European Film Distr.)—French.	93 min. (A)	Harry Baur, Pierre Renoir, Suzy Prim.	Brilliant character study of Czar Paul I of Russia, who, brutal in his methods, feared the assassination that eventually overtook him. Outstanding acting and fine pictorial settings.	Excellent specialised hall booking. Not for children.
¶**SOS Coastguard** (British Lion-Republic)—American.	Twelve 2-reel episodes	Ralph Byrd, Bela Lugosi	Adventure in United States Coast Guard Service, with full quota of thrills. Good of its kind.	Should be acceptable where serials are popular. Youngsters will certainly ask for more.
Stand Up and Fight (M-G-M-)—American.	97 min. (U)	Wallace Beery, Robert Taylor, Florence Rice.	Pioneer melodrama of epic quality and universal appeal. Story grand, acting great, thrills big, human angle strong and technical presentation superb. Box-office success certain.	Outstanding general booking. Great for youngsters.
*__Stolen Life__ (Paramount)—British.	91 min. (A)	Elisabeth Bergner, Michael Redgrave, Wilfrid Lawson.	Romantic melodrama telling of a great impersonation in the interests of love. Story fantastic, but acting competent, feminine appeal. strong and technical presentation excellent.	Box-office title booking for other than industrial halls.
Storm Over Bengal (British Lion-Republic)—American.	65 min. (U)	Patric Knowles, Richard Cromwell, Rochelle Hudson.	Spectacular melodrama of romance, loyalty, treachery and unrequited love on the North-West frontier. Story very good, acting impressive, sentiment appealing and thrills big.	Excellent general booking. Great for youngsters.
*__What a Man__ (British Lion)—British.	74 min. (U)	Sydney Howard, Vera Pearce, Jenny Laird.	Wild, irresponsible urban frolic designed to exploit the urbane humour of Sydney Howard. Star's performance versatile, gags evergreen and atmosphere refreshing.	Useful light booking, one with star values for popular and family halls.
Zaza (Paramount)—American.	80 min. (A)	Claudette Colbert, Herbert Marshall, Bert Lahr.	Triangle drama, Edwardian in period and French in atmosphere. Story inconclusive but acting good, staging colourful and feminine angle obvious. Star and title values strong.	Potential winner for the general run halls. Nothing to harm youngsters.

RE-ISSUE.

Turn of the Tide (New Realm Pictures) British. 80 min. (U). John Garrick and Geraldine Fitzgerald. .. .. Originally reviewed in Kine. October 24, 1935

* A British Picture. ¶ Review of this serial is unavoidably held over till next week.

REVIEWS FOR SHOWMEN

Le Patriote

European Film Distrib. French (A). Directed by Maurice Tourneur. Featuring Harry Baur, Pierre Renoir and Suzy Prim. 8,610 feet. Release date not fixed.

INTENSELY dramatic character study of Paul I, Czar of Russia and direct descendant of the ill-fated Romanoffs, who is assassinated by the machinations of his best friend because he sought to plunge Russia into war. The whole conception is exceedingly convincing, and the drama grips both by reason of its skilful direction and the brilliance of the acting of all concerned.

It is an important addition to the list of historical films and will be warmly welcomed by specialised audiences. Sub-titling is apt and fully explains the course of the action without being obtrusive.

Story.—Paul I comes to St. Petersburg and proceeds to play the tyrant with his officers and men; he also insults the Czarina by installing his mistress, La Lopouchine, and by practically ignoring his son. His best friend and adviser, Pahlen, realising that the Czar is likely to involve them in a war, plots his assassination. He engages in a duel of wits with the chief of police and instals another mistress, Anna Ostermann, his friend, in place of Lopouchine.

Meanwhile the Czarevitch falls in love with a lady-in-waiting and marries her. He is seized by order of the Czar and put under arrest. Pahlen approaches him to help in the revolution, but he refuses. However, Pahlen's schemes go through and the Czar is assassinated in spite of the efforts of Anna, who has learnt to pity the man who makes so bad an Emperor. Pahlen commits suicide by the body of his dead friend and master.

Acting.—Harry Baur gives a masterly performance as Paul I. He brings out the pathetic side of the character and gains some sympathy for him. Pierre Renoir is restrained and dignified as Pahlen, and Girard Landry is good as the Czarevitch.

Excellent character studies are given by Jacques Varennes as the chief of police, Suzy Prim as Anna, and Colette Darfeuil as La Lopouchine.

Production.—An extremely vivid picture of the period has been obtained and the central figure has been made one of absorbing interest. Plot and counter-plot carry their full share of excitement, and the surprise element is well in evidence.

Since it is mainly a character study there is apt to be a certain amount of jerkiness in the continuity, but each sequence leads up logically and remorselessly to the final tragic dénouement.

Settings are excellent. Court ball scenes are vast and effective, whilst palace procedure lends conviction to the always sincere and realistic atmosphere.

Points of Appeal.—Brilliant character study by Harry Baur in strongly dramatic story of the assassination of a Czar.

Storm Over Bengal

British Lion (Republic). American (U). Directed by Sidney Salkow. Featuring Patric Knowles, Richard Cromwell and Rochelle Hudson. 5,853 feet. Release date not fixed.

SPECTACULAR melodrama of romance, loyalty, treachery and unrequited love on the North-West frontier. Nothing is left out; the story is approached and acted in the bold "The Drum" and "Lives of a Bengal Lancer" tradition. Thrills pile upon thrills to the accompaniment of ingratiating "stout fellah" sentiment.

It's grand, popular entertainment, and, in spite of its American origin, rousing patriotism. Excellent general booking.

Story.—Neil Allison, a young lieutenant attached to an Indian frontier post, is in love with Joan Latimer, fiancée of his brother, Captain Jeffrey Allison. He is also jealous of Jeffrey's high standing as an intelligence officer. He takes further umbrage when Jeffrey proposes to marry Joan prior to his departure on an important mission, but trouble with the Rahman Khan, a rebel leader, causes the wedding to be postponed.

Later, Jeffrey is trapped and is unable to warn his colonel that the Khan is about to ambush British troops. Neil rises to the occasion, flies with the information, and dies a hero's death. Meanwhile, Jeffrey deals with the Khan in no uncertain fashion. Glory and marriage are Jeffrey's at the fade-out.

Acting.—Patric Knowles looks and acts the part of the dashing English officer, Jeffrey; Richard Cromwell puts over the difficult rôle of Neil with conviction; and Rochelle Hudson is an attractive and appealing Joan. Douglas Dumbrille is also in his element as Rahman Khan. The English supporting types, too, are well cast.

Production.—Apart from a few minor incongruities—an American voice disturbs atmosphere here and there—the melodrama is vivid, realistic, colourful and, particularly towards the finish, tremendously thrilling. Do or die is the slogan applied to the predominating military aspect of the story, and this is carried out both in the spirit and in the letter in circumstances that will have the majority of audiences on the edge of their seats.

Impressive sentimental conclusions are also drawn. Feminine appeal is not sacrificed for spectacle. The universal box-office is its target, and its marksmanship is terrific.

Points of Appeal.—Great story, rousing interpretation, big thrills, colourful detail, likeable sentiment, good cast and great title.

Little Tough Guys in Society

Gen. F. D. Universal. American (U). Directed by Erle C. Kenton. Featuring Mischa Auer, Mary Boland and Edward Everett Horton. 6,480 feet. Release date not fixed.

RIOTOUS comedy-drama, depicting the adventures and misadventures of "little tough guys" in high American society. The story is cleverly prepared and, what is more, the opportunities it presents for satire and slapstick are adroitly seized. Mischa Auer, Mary Boland, and Edward Everett Horton are matched against a lively bunch of juveniles, and the excruciating outcome is by no means in favour of the adults.

Detail, dialogue and direction are excellent. Capital light entertainment, a box-office certainty.

Story.—Randolph, pampered son of Mrs. Berry, a socialite, is suffering from ennui. His mother consults Dr. Trenkle, a phoney psychiatrist, and he advises the companionship of other youngsters, preferably those less fortunate than the patient. Danny, Murph, Yap, Sailor, Trouble, and Monk, boys of the street, wanted by the police for wrecking a glass factory, from which their fathers had been sacked for over-production, get themselves engaged.

Their excursion into society shakes up the whole household, as well as Randolph, and before long Oliver, the butler, is using rough-house methods, and Mrs. Berry is borrowing Bowery slang. There is an invasion of real gangsters towards the end, and this is the rousing prelude to a riotous climax.

Acting.—Mischa Auer is at his inimitable best as the phoney Dr. Trenkle, Mary Boland is good as the jittery Mrs. Berry, and Edward Everett Horton thoroughly enters into the spirit of things as butler Oliver. Jackie Searle does his stuff as snobbish Randolph. Frankie Thomas, Hally Chester, David Gorcey, Harris Berger, William Benedict, and Charles Duncan are their own incorrigible selves as the "little tough guys."

Production.—Mix society folk with those from the slums and each gets a laugh at the expense of the other. The formula is the easy way to cast-iron popular entertainment, and it is adopted here with inevitable success. Effective blending of the boisterous with the subtle, consolidated by marvellous team work, laughably confirms the picture's irresistible box-office credentials. Its gags are great.

Points of Appeal.—Laughable theme, slick interpretation, great work by juvenile team, attractive and talented adult cast, good title, smart dialogue, and authentic atmosphere.

REVIEWS continued on page 31

"GUNGA DIN" FILMED

Scenes from GUNGA DIN, the outstanding subject of the current RKO-Radio schedule, which will be Trade shown at 8.30 p.m. on February 2, at the Cambridge Theatre. Based upon Rudyard Kipling's famous ballad of a regimental water carrier, who is played by Sam Jaffe, the film co-stars Victor McLaglen, Cary Grant and Douglas Fairbanks, Jun., with Joan Fontaine in the feminine lead. The action-packed story deals with the turbulent North-West Frontier of India.

KIPLING BALLAD AS SUPER FILM

GUNGA DIN, based upon Rudyard Kipling's famous ballad of the same name, will be Trade shown by RKO-Radio at the Cambridge Theatre at 8.30 p.m., on February 2. The picture has been produced on the most spectacular scale, thousands of extras were employed as British troops and tribesmen of the North-West Frontier where the action takes place. Bengal Lancers, elephant batteries and all services of the British Army serving on the Frontier are represented with authenticity. Victor McLaglen, Cary Grant and Douglas Fairbanks, Jun., are co-starred with Joan Fontaine in the feminine lead. The title role is played by Sam Jaffe.

REVIEWS—continued from page 22

Stolen Life

Paramount. British (A). Directed by Paul Czinner. Featuring Elisabeth Bergner, Michael Redgrave and Wilfred Lawson. 8,253 feet. Release date not fixed.

ROMANTIC melodrama, telling of a great impersonation, a living lie in the interests of love. Direction and staging are artistic, but intelligent treatment does not entirely conceal the fictional weakness of the basic theme.

Feminine appeal, however, remains, and so does the pull of Elisabeth Bergner. The last two factors strongly indicate box-office success in other than industrial halls. Obvious star and title booking for the better-class house.

Story.—Martina, sincere, right-minded daughter of Thomas E. Lawrence, a diplomat, and Alan McKenzie, an explorer-scientist, meet and fall in love. Sylvina, Martina's attractive, superficial twin sister, sees in Alan easy game, steals him from Martina, and leads him to the altar.

While Alan is away trying to conquer a mountain in Tibet, Martina and Sylvina go for a sail, a storm catches up with them, and Sylvina is drowned. Because of her love for Alan, Martina determines to impersonate her sister. Subsequently, she discovers Sylvina had a lover, and complications arise, but all comes right when Alan, on learning the truth, forgives her deception, and informs her that it is she whom he has always loved.

Acting.—Elisabeth Bergner attempts the dual rôle of Sylvina and Martina, but is too obviously Bergner entirely to sink her personality in one rôle, let alone two. Still, although her lack of character contrast magnifies the fictional make-up of the plot, she does succeed in winning considerable feminine sympathy.

Michael Redgrave is good in the comparatively minor rôle of Alan. Wilfred Lawson, Mabel Terry Lewis, Richard Ainley, Kenneth Buckley, and Clement McCallin have no difficulty in coping with supporting rôles.

Production.—On the credit side is the engaging wistfulness of Bergner, the quiet cultivation of feminine appeal, and the elegant picturesqueness of the itinerary, which includes attractive Breton seascapes, impressive shots of the French Alps, and artistically composed scenes of the Acropolis at Athens.

The fundamental faults of the play are the extravagance of its narrative and its insistence upon the very best manners in every circumstance. It is too precise and proper to storm the emotions.

It is a challenge to the box-office rather than a concession, but one definitely worth taking up. Incidentally, the technical work is excellent.

Points of Appeal.—Extravagant, but feminine-conscious story, competent acting by strong cast, provocative title, star values, and quality production.

Education de Prince

Curzon United. French (A). Directed by Alexander Esway. Featuring Elvire Popesco, Louis Jouvet and Robert Lynen. 7,800 feet. Release date not fixed.

DELIGHTFUL satire on royalty, and to a certain extent on republics which change their leaders yearly. It is extremely well acted, and shows how a financier owning oil wells in a mythical country sets out to restore the monarchy, and succeeds, with the help of a Parisian man about town. Thoroughly amusing and light-hearted throughout, it is made completely intelligible to those who have no French, by its efficient sub-titling.

Story.—Silistria has had seventeen revolutions in eighteen years, and Chautard, a petrol magnate, who owns most of the valuable property there, also revolts, and decides to put the son of the deposed monarch on the throne. With the help of Cercleux, a well-known man about town, he discovers the exiled Queen Sophie of Silistria and her son Gregory living in poverty.

He finances them, and in spite of counter-plots, succeeds in making the boy king. Cercleux also achieves the boy's happiness by discovering that his sweetheart Marianne is descended—somewhat illegitimately!—from Napoleon I.

Acting.—Elvire Popesco is excellent as the exiled queen, who always has an eye to the main chance, and Robert Lynen, of "Poil de Carotte" fame, is a character as her very democratic son.

Louis Jouvet is admirable as Cercleux, who presides over the education of the Prince, which is conducted in a very broad-minded manner. As the financier, Alerme gives a great performance, and Josette Day is charming as Marianne. Minor rôles are all excellently filled.

Production.—The Hungarian director, Alexander Esway, has dealt brightly and amusingly with his subject, which is adapted from a play by Maurice Donnay. He makes you laugh impartially, both at royalty and revolutionaries, and satirises big business as well as court procedure.

The slight love interest has a charming freshness, and the characters are all exceedingly well drawn. Opening with the shooting of a revolutionary general in Silistria, the action is transferred to Paris, where the wily Cercleux proceeds to make plans to restore the monarchy. His greatest coup is when he gets the President of the country to act as Foreign Minister to the-as-yet-uncrowned king.

Points of Appeal.—Bright sophisticated comedy of a novel nature. Clever acting and characterisation.

Man from Music Mountain

British Lion. American (U). Directed by Joe Kane. Featuring Gene Autry, Smiley Burnette and Carol Hughes. 5,199 feet. Release date not fixed.

CHEERY, actionful Western with music and quite well-developed plot, dealing with a gold mine in a ghost town. Characteristion is more pronounced than is usual in this type of picture, and the story gets as much attention as the fights and riding. It should please Western fans extremely well.

Story.—Crook promoter Scanlon sells his unsuspecting people shares in a derelict mine and promises that power and water will be brought to the ghost town of Gold River. Gene Autry, to save his dupes, salts the mine with some gold dust and nuggets so that Scanlon is ready to buy back the shares.

However, just before the transfer an explosion in the mine discloses that there is really gold there, and Autry has his work cut out to get in ahead of Scanlon and prevent the people selling back their property. There is a love interest between Autry and one of the girl dupes.

Acting.—Gene Autry does well in his accustomed easy manner, but Smiley Burnette steals the acting honours as his partner.

Carol Hughes is attractive and a cut above the usual Western heroine, and Sally Payne is amusing as her girl-friend. Ivan Miller is restrained and effective as the villain.

Production.—Picture opens well with plenty of action, which is kept going throughout its footage. The plot, too, is developed logically and avoids being too obvious.

Riding is well pictured, and there is not the usual overplus of fights—just enough to put a punch into the proceedings.

Autry sings five songs and Smiley Burnette two; all of them are tuneful and original and are well introduced into the story proper.

Points of Appeal.—Star; good story; tuneful musical numbers; quick-fire action.

Brother Rat

First National. American (A). Directed by William Keighley. Featuring Priscilla Lane, Wayne Morris, and Eddie Albert. 8,021 feet. Release date not fixed.

ROMANTIC comedy drama of petticoat influence at Virginia Military Institute, the "West Point" of the South. The major plot is concerned with united efforts to keep a cadet's marriage from the authorities, and to this is tagged wide military curriculum.

There are, however, no national barriers. Keen, spontaneous acting, eager direction, and ambitious authentic staging, convert trans-Atlantic sentiment and humour into crisp, light entertainment of universal appeal. With all its laughs, the play retains the human and feminine touch. Capital general booking.

Story.—Billy Randolph, Bing Edwards, and Dan Crawford are friends, and fellow cadets at the Virginia Military Institute (Brother Rats is the colloquial term). Billy is in love with pretty Joyce Winfree, and Dan grows to like Claire Adams, somewhat serious daughter of the commandant, while Bing goes one better and secretly marries Kate Rice, who is shortly to have a baby by him.

To cover up Bing's marriage is Billy's self-imposed task, but he bungles the job, and causes Bing, who is the hope of the Institute's baseball team, to lose a crucial match, and with it his savings. There are other repercussions, serious and laughable, but in the end the three friends pass their exams. Romance is then permitted, and Bing claims openly his lusty son.

Acting.—Wayne Morris puts plenty of pep into the part of Billy—he is the incorrigible optimist—Ronald Reagan is natural as Dan, and Priscilla Lane, Jane Wyman, and Jane Bryan do their stuff as the girls, but the best performance of all comes from Eddie Albert as Bing; he is a real discovery. Henry O'Neill, William Tracey and Louisa Beavers are the best of the support.

Production.—There is a good deal of dialogue in the picture, and a full measure of military pageantry and sentiment, but between the talk and the spectacle are very many laughable situations, most of which are prompted by over-zealous friendship. The fact that the picture is more or less collegiate comedy-drama in fancy dress does not, however, mitigate against general success. It has the spontaneity and irresponsibility of youth, and in the accurate interpretation of the wholesome elements is heart interest as well as humour. The title may be misleading to English audiences, but this is a matter that can be easily rectified.

Points of Appeal.—Bright, engaging and laughable story good characterisation, resourceful and understanding direction, effective narratal twists, excellent technical presentation, and slyly nurtured feminine angle.

Nancy Drew—Detective

First National. American (U). Directed by William Clemens. Featuring Bonita Granville, John Litel, Frankie Thomas. 5,993 feet. Release date not fixed.

NOVEL and neatly handled crime melodrama of schoolgirl who turns detective, solves kidnapping, and brings gang to book. Pleasant performances by young players, and sound suspense and narration values added to obvious juvenile pull combine to make this an excellent popular offering.

Story.—On the eve of making a large donation to the Brinwood School for Girls, Miss Eldridge, a wealthy old woman, disappears. Her business manager announces that she has gone to a rest home. Nancy Drew, one of the girls, is determined to find her, and gets her first clue when she happens to see Brandon Tynan, a doctor, kidnapped. When he returns the doctor informs Nancy's father, a lawyer, that he was taken to a house in the country to treat an elderly lady.

Despite parental objections and threats by the kidnappers she keeps on the trail, and finds an injured carrier pigeon. With a friend, Ted, she follows the bird to an estate in the country. After calling the police they discover that the house is occupied by Hollister, who though really one of the gang, is able to give so satisfactory an explanation of himself that the youngsters are severely reprimanded. Nancy and Ted persevere, however, and from the doctor's description, eventually locate the mystery house, with the aid of a plane. Disguised, they get inside the grounds, and find the old lady, but are captured. Locked in an old storeroom, they find an X-ray machine which Ted rigs up as a makeshift wireless. His S O S is received in time to round up the crooks.

Acting.—Bonita Granville, playing her first heroine part, gives a spirited performance, enhanced by adolescent charm, in the title rôle, and undeniably stakes her claim to play Nancy in the series which is promised. Almost as good is Frankie Thomas, who reveals himself as an interesting young actor in the part of Ted. John Litel, as Nancy's father, heads a good supporting cast.

Production.—The film's sound plot and action values have been put over in workmanlike style, building up to an effectively thrilling climax. Fast pace, wealth of incident and realistic characterisation, aided by competent and logical narrative, lend credibility to detective feats of girl, and compensate for lack of adult romance interest.

Points of Appeal.—Novel theme, appealing juvenile characterisations, plot and action values and juvenile pull.

The Night Hawk

British Lion. Republic. American (A). Directed by Sidney Salkow. Featuring Robert Livingston, June Travis and Robert Armstrong. 6,198 feet. Release date not fixed.

GANGSTER-CUM-NEWSPAPER drama of wide and considerable appeal. Liquor smuggling, war between rival racketeers, romance, revenge, wisecracking in the Charlie Chan vein, and song are but a few of its many phases. Occasionally it gets a little out of hand—this is the price of versatility—but for the most part it is compact cast-iron mass and industrial entertainment. The casting is first-rate. There are a number of popular players, and the technical presentation is excellent. Good popular booking.

Story.—Slim Torrence, a reporter, does gangster Charlie McCormick a good turn by preventing Otto Miller, a rival gangster, from hijacking an iron lung intended for his small brother Bobby. McCormick's appreciation is sincere, but Slim is certain that McCormick murdered Tom Miles, his customs officer friend, and determines to get him.

He is accompanied on his mission by Della, his editor's daughter, and Willie Sing, his amateur Chinese cameraman. From then on it is a pitched battle between Slim, Miller, McCormick and rebels in McCormick's camp. The outcome conforms to tradition without loss of punch.

Acting.—Robert Livingston is breezy as Slim, June Travis is a pretty Della, and Robert Armstrong is well in keeping with character as McCormick. Ben Welden, Joseph Downing, and Cy Kendall are good in support.

Production.—There are many strings to the plot, and the majority are attached to issues not unconnected with villainy and adventure. Comedy is, of course, necessary to preserve balance, and this, too, is catered for with agreeable spontaneity. In fact, the film runs a lively gamut of humour, tense thrills and piquant romance. It is a programme in miniature. Technical work excellent.

Points of Appeal.—Eventful plot, good team work, realistic thrills, bright light relief, brisk action, popular cast.

Stand Up and Fight

M-G-M. American (U). Directed by W. S. Van Dyke II. Featuring Wallace Beery, Robert Taylor and Florence Rice. 8,725 feet. Release date not fixed.

HERE we have a pioneer melodrama of epic quality, terrific punch and universal appeal. It's got what it takes to thrill, intrigue and amuse both sexes and all ages. History is part and parcel of its theme—its background is concerned with illicit slave trafficking and rivalry between the horse and the steam engine—while lusty human interest is centred in bitter yet good-hearted enmity between villain and hero.

Great acting by Wallace Beery and Robert Taylor in the rôles that matter, powerful support, robust direction and faultless technical work clinch the entertainment. It's box-office through and through. Outstanding general booking, one to secure at all costs.

Story.—Blake Cantrell, an improvident young aristocrat, is forced to sell his ancestral home in Maryland and his slaves. Susan Griffith, the girl he loves, broadly hints that it is time he went to work, and somewhat reluctantly he acquiesces. He is given a letter of introduction to Colonel Webb, head of the Baltimore and Ohio Railroad, but refuses to join their intelligence department and spy on Captain Boss Starkey, manager of the Bullet Coach Line. The railway company hopes to prove that Starkey is engaged in illicit slave-running.

Later, circumstances force Blake to work for Starkey, and to his surprise he learns that Susan and her Aunt Amanda own the line. Proof of Starkey's part in slave-running comes to Blake when one of his former slaves is murdered, but his desire for revenge causes him innocently to implicate Susan and Aunt Amanda. Finally, Starkey and Blake fight it out and the tale ends with honours even, the vindication of Susan and Aunt Amanda and love triumphant.

Acting.—Robert Taylor is magnificent as Blake; he can not only dish it out, he can also take it. Wallace Beery, too, gives of his very best as two-fisted rascal, Starkey. In fact, there is not a pin to choose between them. Theirs is a brilliant example of casting.

Florence Rice is a pretty and spirited Susan, and Helen Broderick gains a number of laughs as Aunt Amanda. Charles Bickford and Barton MacLane head strong support.

Production.—Director W. S. Van Dyke II has made a grand job of the film; balance is perfect. Races between coach and train, terrific fist fights, grim commentary on illicit slave trafficking, and full-blooded shooting affrays are featured spectacularly. The human factor, however, remains supreme, hence the laurels to the director.

It is "he-man" stuff first, last and always, and therefore sure of feminine appeal. Finally, a word for the camera work; it has both terrific mobility and artistic conception. It's the best outdoor stuff the screen has seen for many a day.

Points of Appeal.—Grand story, hurricane action, big thrills, rousing fights, human angle, historical aspect, brilliant stagecraft, great title, fine cast and stars that are definitely box-office.

The Crooked Way

Pathé. American (A). Directed by Lambert Hillyer. Featuring Robert Kent, Anne Nagel and Morgan Wallace. 5,567 feet. Release date not fixed.

GANGSTER melodrama illustrating in pungent terms the inadequacy of the American criminal code. The theme is a little out of the ordinary and it receives the treatment it deserves. Neat character drawing, eloquent dialogue, and a keen knowledge of the theatre thrust its point home. Atmosphere is convincing. Good popular entertainment, sound two-feature programme stuff.

Story.—Big Bill Anderson, a bigshot racketeer, succeeds in evading arrest by securing the services of a particularly smart lawyer. His activities are a thorn in the side of District Attorney Wayne, and the local paper is not slow in rubbing salt into the wound. It is suggested that Wayne is on Anderson's pay-roll and John Carter, Wayne's assistant and prospective son-in-law, has his suspicions. These seem to be confirmed when anonymous letters referring to meetings between Anderson and Wayne appear in the Press.

Patricia, Wayne's daughter, is also implicated, but a last-minute twist reveals that Wayne had deliberately made up to Anderson in order to "get the goods" on him. The crook is paid out in his own coin, and John and Patricia signify their relief in the usual manner.

Acting.—Anne Nagel has charm and self-confidence as Patricia, and Robert Kent is cool and collected as John, but both have to play second-fiddle to Charles Trowbridge as Wayne, and Morgan Wallace as Anderson. The last two named are a tower of strength to the drama.

Production.—Occasionally shots are fired, but rough-stuff is implied rather than seen. Most of the entertainment is in the character drawing and dialogue. Skilfully contrived situations guarantee adequacy of drama. Verbal punch is punctuated with pleasing romance. The climax is thrilling.

Points of Appeal.—Interesting, suspenseful story, competent acting, popular cast, and feminine angle.

The Fifth Round

Pathé. American (A). Directed by Howard Bretherton. Featuring Frankie Darro, Dick Purcell and Judith Allen. 5,326 feet. Release date not fixed.

MELODRAMA presenting exciting and eventful sidelights on the American boxing racket. Romance and action are well in evidence, and these essential attributes are consolidated by good acting. Another praiseworthy feature is the refusal to bow to tradition in the inevitable penultimate fight. For the first time in history the hero doesn't win. Good two-feature programme booking.

Story.—Red, a promising boxer, puts himself in the hands of Grogan, a man with a far from clean record. Skipper, Red's young brother, is suspicious of Grogan, but it is Monk, Grogan's rival in unscrupulous speculation, who resorts to dirty work. When Red refuses to throw a fight, he leads Red to believe that his (Red's) girl, Ruth, is in a state of health that demands an immediate operation. Red agrees to lose in return for the necessary fee, and Skipper learns the truth too late to prevent him. However, out of evil comes good, and happiness for all but Monk.

Acting.—Frankie Darro puts plenty of vim into his part as Skipper, but he is rather limited in scope by the script. Athletically, he comes into his own only in the last reel. His performance is, nevertheless, impressive.

Dick Purcell is good as Red, and Don Rowan and William Ruhl look and act their parts as Grogan and Monk respectively. Judith Allen is adequate as Ruth.

Production.—The production is comparatively unpretentious, but its modesty of design does not handicap it in the matter of punch. The strings of the plot are attached to good entertainment, not the least exciting feature of which is the rousing boxing climax. Intimate domestic detail is responsible for feminine appeal. It is hard-boiled fare with an agreeably soft centre.

Points of Appeal.—Compact, hard-hitting story, good title, realistic boxing thrills, and popularity of boy star.

REVIEWS continued on page 33

BOB TAYLOR'S HE-MAN ROLE

A colourful story of the Old West, STAND UP AND FIGHT, affords Robert Taylor great opportunities for a robust characterisation of which he avails himself to the full. The cast of this important M-G-M offering also includes Wallace Beery, Florence Rice, Helen Broderick, Charley Grapewin, Barton Maclane, Charles Bickford, John Qualen and Clinton Rosemond. W. S. Van Dyke directed STAND UP AND FIGHT, which is reviewed in this issue.

Continued from page 31

Zaza

Paramount. American (A). Directed by George Cukor. Featuring Claudette Colbert, Herbert Marshall and Beri Lahr. 7,276 feet.

TRIANGLE drama, Edwardian in period and French in atmosphere. Much of its gaiety is superficial and, in some measure, the same criticism applies to the heart angle. Still, the inability of its sentiments fully to withstand the test of time is not an insurmountable handicap to feminine appeal. Its strength is the sincerity and accuracy of its major characterisations. All the leading players register. Other assets are title and star values. Box-office heritage is considerable. Potential popular winner, particularly for women fans.

Story.—Zaza, volatile, temperamental vaudeville artiste, falls in love with Dufresne, a well-to-do Parisian, and inveigles him into returning her affections. She leaves her stage partner, Cascart, temporarily to live with Dufresne, but her happiness is checked when she hears rumours of another woman in her paramour's life. Fearing he is married, she investigates, and proof comes when Dufresne's small daughter introduces herself. The appeal of his child removes bitterness and envy from her heart and, although Dufresne visits her some years later, she resists the temptation to renew a highly emotional acquaintance. She dedicates her future life, apparently, to her art.

Acting.—Claudette Colbert is a little tiresome in the early scenes; she is inclined to overact, but she conforms more than adequately to character as the story progresses. Herbert Marshall has little to do as Dufresne, but does it gracefully and with dignity. Comedian Bert Lahr is a revelation in the straight rôle of Cascart, and others who do well are Helen Westley, Constance Collier, Genevieve Tobin, Walter Catlett and Ann Todd.

Production.—The staging carries a certain amount of period glamour, and the acting is, it will be observed, good. The picture's weakness is its story; it promises so much, but after whetting the emotional appetite ends abruptly in the inconclusive. The fact that it is, after all is said and done, much ado about nothing, cannot, however, deny it feminine appeal and surface gaiety. Women, wine, song, retribution, small-child interest and easy promiscuity—each receives a cursory examination, and the sum total is colourful, if theatrical, popular entertainment. It is a perennial standby of stage and screen.

Points of Appeal.—Versatile story, feminine angle, strong cast, star and title values, and obvious exploitation assets.

The Last Warning

Gen. F.D. Universal. American (A). Directed by Al Rogel. Featuring Preston Foster, Frank Jenks and Joyce Compton. 5,630 feet. Release date not fixed.

"CRIME Club" murder mystery comedy drama, presented on popular, if stereotyped, lines. The crime aspect is quite good, but the introduction of phoney English characters and accents tends to prejudice the humour. Still, there is plenty to entertain and thrill the majority. The cast is strong in names and the staging is well up to standard. Average booking of its type for the masses and industrial audiences.

Story.—Linda Essex, a young Society girl, receives threatening letters, and her brother John engages Bill Crane, the famous sleuth, and Doc Williams, his assistant, to investigate. Major Barclay, guardian of the Essex estate, Paul Gomez, a gambler, to whom John owes money, Carla Rodigues, an international agent, Dawn Day, a blonde, and Barclay's butler are the principal suspects, but the field is narrowed down when Gomez and Carla are murdered.

To add to Bill's and Doc's troubles Linda is later kidnapped, and other threatening notes are left about the place. However, Bill's turn comes in the end, and he proves that John and, in a smaller way, Linda, are responsible for the trouble. Money is the motive.

Acting.—Preston Foster is a manly Bill, Frank Jenks scores a few laughs as Doc, and Joyce Compton, Kay Linaker, and Frances Robinson are not too bad as the girls, but E. E. Clive overacts as the English Major Barclay, and so does Albert Decker as Barclay's cockney butler.

Production.—No fault can be found with the handling of the "who-done-it" theme, there are a number of ingeniously manufactured red herrings and smoothly cultivated surprises. Our quarrel is with the treatment of the English characters, for no person from these shores ever spoke like either. However, although that which was meant to be funny does not always succeed, there still remains sufficient honest American comedy to offset the grim. The film will pass muster as a whole.

Points of Appeal.—Ingenious story, enthusiastic team work, good atmosphere, attractive title, and neat thrills.

Down in Arkansaw

British Lion. Republic. American (U). Directed by Nicke Grinde. Featuring Ralph Byrd, June Storey, Weaver Brothers, and Elviry. 6,067 feet. Release date not fixed.

HILL-BILLY drama, with a strong admixture of humour and plenty of local colour, this production is rather obviously designed to provide a made-to-measure vehicle for the Weaver Brothers and "Elviry," but is sufficiently slick and fast-moving to sustain interest in the story. Though not always convincing, it supplies a welcome new twist to the gun-and-girl type of tale.

Story.—The people of Pine Ridge, a remote mountain town in Arkansas, are determined to resist the action of the Government in destroying their village to build a huge dam. Process-servers are run out of town until John Parker, a Government man, succeeds in serving summonses by posing as a salesman. He falls in love with Mary Weaver, daughter of the leading citizen, who is about to be married to Juble Butler, a blacksmith.

Parker gradually persuades the inhabitants that the Government will provide them with better homes, but a series of "accidents," engineered by the local water-supply company to save their own business, turns feeling against him, and there is a gun-battle. However, Parker is able to identify the real culprits, and is married to Mary in a new, reconstructed Pine Ridge.

Acting.—Ralph Byrd is attractive and virile as Parker, and June Storey makes an appealing Mary. The humour is in the hands of the Weaver Brothers and Elviry (a strong combination), and Pinky Tomlin. Guinn Williams is a convincing Juble, and the hill-billy types in support are well chosen.

Production.—Care has been taken to ensure an authentic hill-billy atmosphere, and a particularly happy effect is the contrast between the villagers' squalid shacks and a new model houses supplied by the Government. Excuse has been provided for both a mountain concert and a modern cabaret, and the dramatic end is well looked after by the gun-play and car-chase sequences, as well as the clashes between Parker and Juble.

Points of Appeal.—Welcome variation from Western setting, hearty melodrama, abundant humour, and good characterisation.

What a Man!

British Lion. British (U). Directed by Edmond Greville. Featuring Sydney Howard, Vera Pearce and Jenny Laird. 6,718 feet. Release date not fixed.

WILD, irresponsible urban frolic designed principally to exploit the bland humour of Sydney Howard. He does practically everything, and is aided in his urbane versatility by a more than adequate supporting team.

Production work is good. It is, however, the ingenuousness of the humour that does the trick; it disarms criticism and, at the same time, creates popular and family appeal. Useful light booking, one with star values and quota credentials, for other than class halls.

Story.—Samuel Pennyfeather, a small-town photographer, Scoutmaster and slate club secretary, objects to the engagement of his daughter, Daisy, to Walter Wakeling, budding building contractor. Walter wants to erect houses on common land.

Emily, Sam's ambitious wife, desires to see her husband elected to the town council. What with one and the other of them Sam is in a pretty fix, and to add to his troubles slate club money is placed in a chest that is passed on to auctioneers. The hunt, however, ends satisfactorily, the common is preserved by the finding of a charter, Walter and Daisy are married in propitious circumstances and Sam is elected mayor.

Acting.—Sydney Howard is Sam, and he is seen as Scoutmaster, inebriate female impersonator and Chinese conjurer. The gamut is familiar, but he puts it over yet again. Vera Pearce is rather neglected as Emily, but comes into her own towards the end. Jenny Laird and Frederick Bradshaw are responsible for the love interest, while H. F. Maltby heads a more than useful comedy supporting cast.

Production.—We will not pretend there is anything new in this, but it does make the most of time-honoured gags and situations. In playing for safety it is sure of more than a modicum of general appeal. Furthermore, the atmosphere is typically and refreshingly English. Incidentally, technical qualities are well up to standard.

Points of Appeal.—Homely humour, easy plot, evergreen gags, good title, family angle and star values.

Mr. Moto's Last Warning

20th Century-Fox. American (U). Directed by Norman Foster. Featuring Peter Lorre, Ricardo Cortez, and Virginia Field. 6,380 feet. Release date not fixed.

ESPIONAGE melodrama, with the valuable Mr. Moto label. The story, which, incidentally, is primarily concerned with the frustration of a plot to disrupt Franco-British friendship, is a trifle episodic, and many of the thrills have the ingenuous flavour of the serial, but Mr. Moto does his stuff, and that apparently is all that matters.

Although by no means the best of the series, the film is sufficiently true to type and formula to get by with the masses. Good two-feature programme booking.

Story.—Fabian the Great, a ventriloquist, and Eric Norvel, an international spy, are concerned in a plot to start a world war by mining the French Fleet when it joins the British off Port Said. Mr. Moto, the Japanese sleuth, learns of this, and he collaborates with Danforth, an English agent, in counter-espionage work.

Eventually Danforth goes West, but Mr. Moto is one too many for Fabian and Norvel. He escapes from a watery grave in time to save the naval might of two countries. Connie, Fabian's jealous girl friend, contributes to the fitting end of the crooks.

Acting.—Peter Lorre preserves continuity of character as Mr. Moto, Ricardo Cortez puts over an Edgar Berger act with fair conviction as Fabian, and George Sanders is appropriately sinister as Norvel. Robert Coote provides the comedy relief in a silly ass rôle. Virginia Field and John Carradine are the best of the support.

Production.—A Port Said music-hall and the waterfront furnish the backgrounds, and contrast imparts colour to the stereotyped thrills. The vaudeville relief and the more sinister aspects of espionage register, although their arrangement in the plot is not too precise. Transcending every thing, however, is the sagacity and cunning of the inscrutable Mr. Moto. He is at his best, even if the story's shadowy. Technical detail and timing are excellent.

Points of Appeal.—Popularity of espionage fare, serial-like thrills, box-office title, attractive cast and good staging

Marriage Forbidden

Associated British. American (A. L.C.C.). Directed by Phil Stone. Featuring Pedro de Cordoba, Douglas Walton and Arletta Duncan. 5,538 feet. Release date not fixed.

MORALITY drama, adapted from Eugene Brieux's play "Damaged Goods" by Upton Sinclair. Its theme brings to the notice of the general public the hidden dangers of syphilis. Propaganda and educational values are presented with dignity, but it is, of course, too divorced from entertainment to be shown in other than specialised halls. Incidentally, it has the approval of the British Hygiene Social Council and is passed for adult exhibition in London.

Story.—George Dupont, a young lawyer, fraternises with Margie, a girl of questionable character, following a bachelor dinner. He discovers he has syphilis, and is advised by Dr. Walker, an authority on the disease, to postpone his marriage to Henrietta, daughter of Congressman Allen. Moral cowardice prompts him to consult a quack, and the result is tragedy for himself, his young wife and his child. Dr. Walker later succeeds, however, in bringing alleviation, both emotional and physical, to all. The drama ends with Allen voicing his determination to force Congress to fight the scourge.

Acting.—Douglas Walton and Arletta Duncan act sincerely and with emotional restraint as George and Henrietta, and Pedro de Cordoba is particularly good as the understanding Dr. Walker. Phyllis Barry, Ferdinand Munier and Esther Dale each register in support.

Production.—The price of promiscuity is paraded in all its grim detail, and so are the evils of ignorance, but there is no sensationalism for sensationalism's sake. It is stern propaganda. Although its message and terrible statistics are directed mainly towards the American public, it has, in an apt epilogue, almost equal address to English audiences. Catch-penny possibilities are in evidence, but it demands to be taken seriously sociologically.

Points of Appeal.—Propaganda angle and educational and social values.

Maternity

British Screen Service. French. Directed by Jean Choux. Featuring Francoise Rosay and Hella Muller. 5,880 feet. Release date not fixed.

RE-RECORDED English version of "Maternite," reviewed KINE., September 22, 1938. This slow-moving and conventional drama of an unmarried mother who sacrifices herself for the sake of her son is, despite dubbed dialogue and the cutting of nearly 2,000 feet, still too ponderous to appeal much beyond the specialised field. Treatment is pictorially good, but laboured, and is not helped by choppy continuity.

The effect of dubbing, moreover, is not always happy, and more sentimental moments, bad enough in the French version, are liable to get laughs in this, while the peasant girl heroine is afflicted with a dramatic academy accent.

Points of Appeal.—The main angles are mother-love theme and, for the specialised hall, interest in silent-technique treatment and acting.

The Duke of West Point

United Artists. American (U). Directed by Alfred E. Green. Featuring Louis Hayward, Joan Fontaine and Tom Brown. 9,819 feet. Release date not fixed.

MELODRAMA of private and national loyalties in America's foremost military academy. Regeneration of bombastic youth is the basic theme.

A good deal of footage is allocated to diatribe on tradition, but competent acting, excellent atmosphere, showmanlike ice-hockey thrills, and much moving sentiment go a long way towards cancelling out alien propaganda. The major portion of the film is good popular entertainment. Sound box-office bet for the majority of halls.

Story.—Steven Early, a young American with a Cambridge education, goes to West Point sure of himself and his military ancestry. His room-mates are Sonny Drew, an ingenuous patriot, and Jack West, straight-shooting son of an impecunious, self-sacrificing mother. Early has a good record on the football field and in the classroom, but his bombastic manner causes him to be heartily disliked.

His particular enemy is Cadet Strong, rival for Ann Porter, the coach's daughter. Later, in secretly helping West's mother to keep her boy at school, Early breaks bounds and is caught. The sentence under the honour system is ostracism. He decides to resign. In the meantime Sonny is badly injured during an ice-hockey workout, and Early postpones his departure so that he can act as substitute for Sonny. Needless to say, he wins the match, and with victory the truth comes. Early is honoured, regains the desire to follow in the family tradition, and makes the grade with Ann.

Acting.—Louis Hayward plays his part well as the Cambridge-educated Early, and Tom Brown and Richard Carlew make no mistakes as Sonny and West. Joan Fontaine also registers unobtrusively as Ann.

Key supporting rôles are in the safe and competent hands of Alan Curtis, Charles D. Brown, Emma Dunn and George McKay.

Production.—The picture gets away to a flying start, although its Cambridge background is not too convincing. Halts occur when West Point itinerary, curriculum and tradition are put before action. The burden of propaganda is not, however, excessive. Prodigious footage is adequately sprinkled with human interest, sport, mother-love sentiment, romance, and those academic misunderstandings which bring out the best as well as the worst in youth.

In spite of its alien patriotism the spirit of the picture is not without international appeal. The big ice-hockey match is supercharged with thrills.

Points of Appeal.—Evergreen story, good acting by popular cast, big ice-hockey thrills, lofty sentiment, natural comedy, and human and feminine angles.

Lawless Valley

R.K.O. Radio. American (U). Directed by David Howard. Featuring George O'Brien, Walter Miller and Kay Sutton. 5,312 feet. Release date not fixed.

CONVENTIONAL but brightly acted Western, with well-presented fights which should go down well in popular halls and with juveniles. Its action is rapid enough, and the plot, while obvious, is sufficiently interesting to hold the attention.

Story.—Paroled from prison, where he had been sent on a charge of mail robbery, Larry Rhodes goes home hoping to prove his own and his father's innocence; his father had committed suicide, but Larry believed he was murdered. The town is ruled by Tom Marsh, guardian to Norma, who is in love with Larry. Marsh determines to marry her to his son, Jeff. Larry gets hold of his father's old revolver, which has been tampered with, and partly with this evidence he is enabled to interrupt Norma's and Jeff's wedding, prove the guilt of Marsh and his son, and seize the bride for himself.

Acting.—George O'Brien is as virile as usual as Larry, and Fred Kohler, Sen., makes a sound villain. Fred Kohler, Jun., plays the rôle of his son. Kay Sutton is attractive as the heroine.

Production.—Story is quite well developed on familiar lines, but allows for rather more characterisation than usual. Fisticuffs are presented very vigorously, and what riding there is is put over effectively. Backgrounds are quite good.

Points of Appeal.—Star and usual Western attributes.

Pardon Our Nerve

20th Century-Fox. American (U). Directed by H. Bruce Humberstone. Featuring Lynn Bari, June Gale and Guinn Williams. 6,100 feet. Release date not fixed.

COMEDY-DRAMA, a merry whirligig of humour, gangster stuff, gold-digging fare and fisticuffs. The adventures and misadventures of two wise girls are the focus point of the kaleidoscope, and the parts are in the volatile and audacious hands of Lynn Bari and June Gale. Physical and technical support is generous. Capital light booking for the masses.

Story.—Terry and Judy, a couple of gold-diggers living by their wits, are forced by circumstances to adopt Samson Smith, a waiter with possibilities as a fighter. Rival promoters see money in Smith, but he can only win his fights provided Judy, who resembles his small-town sweetheart, leads him to believe that his opponents have assaulted her.

Smith's idiosyncrasy is the main pillar of the story, and to this is attached spirited commentary on the ways of unscrupulous fight promoters and gold-diggers. The end is bright and logical, although it discounts romance.

Acting.—Lynn Bari and June Gale make a bright team as Terry and Judy, Guinn Williams is amusingly dumb as Smith, and Michael Whalen, Edward Brophy, John Miljan and Theodore Von Eltz are satisfactory in support.

Production.—The entertainment is inherently episodic, but it is too alive, alert and versatile to allow a little thing like sketchiness to worry it. Each phase scores off its own bat, and the total is first-rate light fare for the masses. Staging, timing and photography are excellent.

Points of Appeal.—Lively team-work, good dramatic twists, robust humour, smart lines, vivid technical presentation and snappy title.

REISSUE

Turn of the Tide

New Realm Pictures (British National Film). British (U). Directed by Norman Walker. Featuring John Garrick and Geraldine Fitzgerald. Release date not fixed.

ORIGINALLY reviewed in our issue of October 24, 1935, this exceptionally sincere and unusual picture of rivalry and love in a Yorkshire fishing village still retains all its freshness of appeal. With its beautiful camera work depicting the Yorkshire coast and outstanding seascapes, its very human love interest, and its well-drawn characterisation of fisher-folk, it should prove a very good reissue booking. The cast includes Moore Marriott, the late Sam Livesey, J. Fisher White, Niall McGinnis and Wilfred Lawson, all of whom give excellent account of themselves.

CLAUDETTE COLBERT

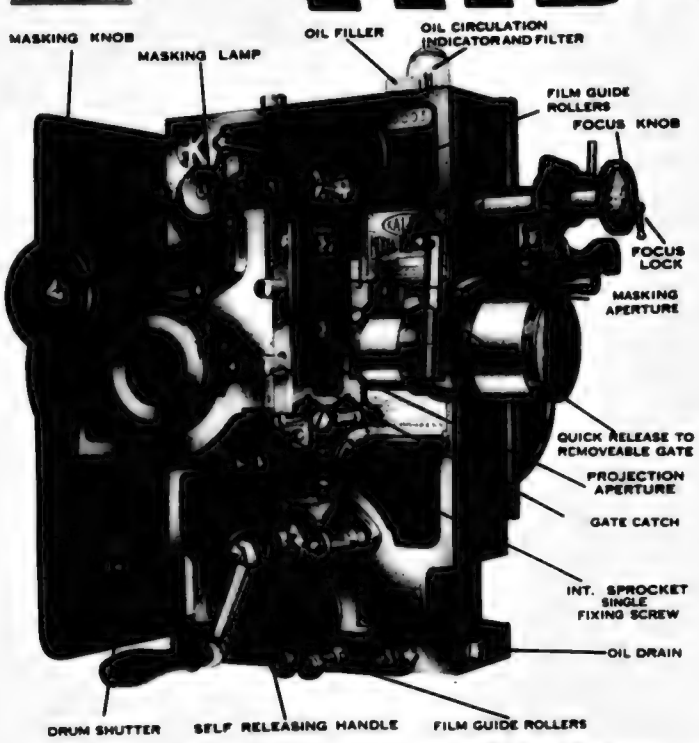
magnificent in her grandest role..glamorous, reckless, gay Zaza...the dream of every man...the envy of every woman!

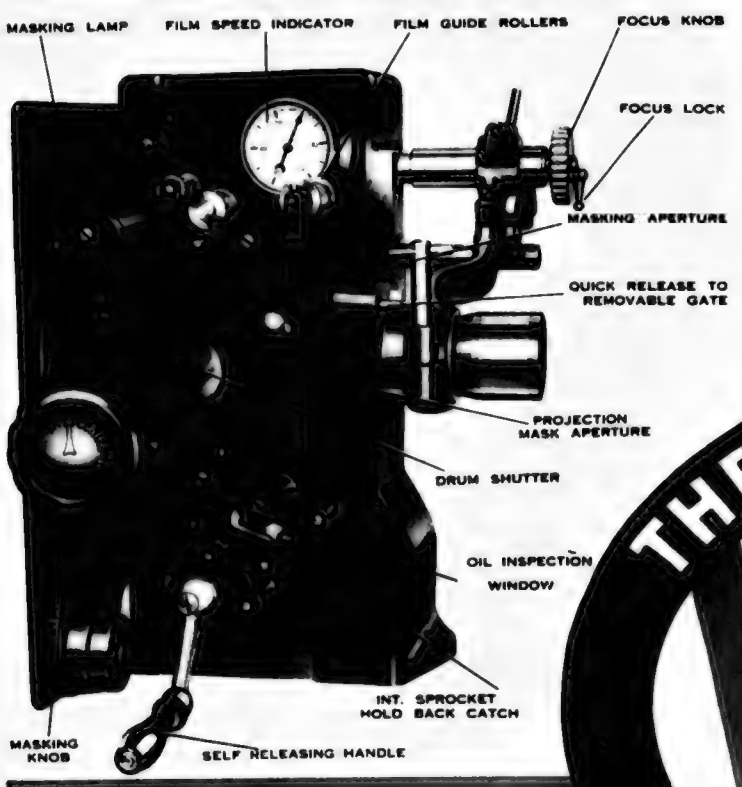
Paramount Pictures

" WHAT DID I TELL YOU FELLOWS! I SURE AM THE GUY WITH THE GOODS FOR 1939!"
ZAZA

Once again —

KALEE MEETS THE DEMAND





KALEE gave you the Regal and the Vulcan Arcs. Again Kalee meets the demand of British Exhibitors. Two superb projector mechanisms—the Model Twelve, representing every possible refinement in projection and embodying all the features suggested by Kalee's incomparable experience, and the "Dragon," a mechanism incorporating the best principles of British precision engineering and built to give years of trouble-free service. These mechanisms, each in its class, are a triumph. No projector, British or Foreign, can approach them for lasting satisfaction in service coupled with such outstanding value for money.

KALEE TWELVE
PROJECTOR MECHANISM, COMPLETE WITH NECESSARY SPANNERS, OIL, ETC. **£115**

KALEE DRAGON
PROJECTOR MECHANISM, COMPLETE WITH NECESSARY SPANNERS, OIL, ETC. **£75**

★ ASK TO HAVE THESE MACHINES DEMONSTRATED AT YOUR KALEE BRANCH AND ENTER FOR OUR MAGNIFICENT COMPETITION.

THE DEMAND FOR KALEE INCREASES DAILY !

Head Office: **60-66, WARDOUR STREET, LONDON, W.1.** *Telephone: Gerrard 5137/8/9.*

BRANCHES:
BELFAST: 49, Donegall Street. **BIRMINGHAM**: 16, John Bright Street. **CARDIFF**: 9, Park Lane.
DUBLIN: 34, Lower Abbey Street. **GLASGOW**: 211, Hope Street. **LEEDS**: 17, Wellington Street.
MANCHESTER: Parsonage Chambers, 3, The Parsonage. **NEWCASTLE**: 17, Fenkle Street.

NAMES *in the* NEWS

ONE VICKERY AFTER ANOTHER : LOUGHBORO' MANAGER TO WED : C.E.A. APPOINTMENTS IN BIRMINGHAM : ODEON EMPLOYEE'S RECORD: G.-B. CHANGE-OVERS

W. J. Vickery is succeeded in the management of the Tivoli, Weston-super-Mare, by **W. G. Vickery**, who though bearing the same name is no relation. W. G. Vickery comes from Taunton, where he has been booking manager for the circuit owning amongst other houses the Tivoli, and also the Gaiety at Taunton.

The name of Vickery has been associated with the Tivoli since it became a kinema some ten years ago. When it was first opened it was under the management of Miss Irene Vickery, a sister of the new manager. At that time the Tivoli was one of several West Country kinemas owned by the Vickery family of Taunton.

When these houses were sold to the present proprietors W. G. Vickery became booking manager, a position which he will retain when he comes to Weston-super-Mare. He will have as house manager at the Tivoli A. R. Bricknell, who also comes from Taunton.

W. J. Vickery, who is taking over the control of the Danilo, Brierley Hill, Staffs, has been in charge of the Tivoli, Weston-super-Mare, for the last four years, and recently the house underwent an extensive scheme of reconstruction.

Mr. Vickery took a leading part in the organisation of the ballot which was taken in the town a couple of months ago on the question of single- or double-feature programmes. He was also instrumental in forming the new Weston Film Society.

During the ten years he has been in the Industry he has been engaged in West Country halls, so in going to the Black Country he is breaking in on entirely fresh territory.

L. Putsman, manager of the Odeon, Loughborough, is to be married on Sunday next in Birmingham to Miss Ray Isaac, a Birmingham typist.

Mr. Putsman, who has been manager at Loughborough since last May, is one of the youngest managers on the Odeon staff, his first appointment being at Brierley Hill, previous to that he was relief manager in the Midland area.

Birmingham C.E.A. Officers

The fact that **H. Ferrier Cornforth**, manager of the Scala, Birmingham, has the distinction of being the first kinema manager to be elected to the chair of the Birmingham and Midland C.E.A., has not passed unnoticed by his fellow managers in the city. Following his election on Friday last, A. G. May, of the Bristol Cinema, Edgbaston, on behalf of several managers, congratulated Mr. Cornforth upon his appointment.

Since he came to Birmingham in March, 1931, Mr. Cornforth has been a keen worker on behalf of the C.E.A. and the local Trade Benevolent Fund. One of the most popular members of the Trade in the Midlands, he has ably fulfilled the duties of vice-chairman of the branch. A native of Durham, for six years prior to coming to the Scala Theatre in succession to Samuel Goldman, he was entertainments manager for the Bridlington Corporation.

Recognised as one of the leading members of the younger generation of exhibitors, **Sydney K. Lewis**, general manager of the Deeming Circuit, worthily fills the vice-chairmanship of the Birmingham and Midland C.E.A. His election will doubtless prove a stepping-stone to higher honours.

Employed in First Odeon

J. E. Browne, who claims to have the longest service among Oscar Deutsch's kinema employees, has been appointed manager of the Odeon, Yeovil, and took up his new position on Wednesday. He has been employed by the Odeon Theatres, Ltd., in a similar capacity at Weymouth for the past 18 months.

Mr. Browne began his career in the film world under Mr. Deutsch as a musician in a theatre in the Midlands during the silent days. When talking pictures came in 1930, Mr. Browne left the employ of Mr. Deutsch, but after three months he was appointed to the orchestra of the first Odeon theatre, that at Perry Barr, Birmingahm.

William Holbrook, of Nottingham, is retiring from the kinema Industry, with which he has been connected for 32 years. He once managed the Rialto and later the New Gallery, both in the West End of London. He came to Nottingham to manage the Grand Theatre, Hyson Green.

On Friday, at a luncheon in his honour at the Elite Theatre, he was presented with a cheque by H. Elton, managing director, Eskay circuit, which appointed Mr. Holbrook as its first manager in 1930.

Coun. T. Pailor, who recently was appointed a director of Hartlepools United Football Club, hopes to raise £300 to assist the club's finances. In co-operation with G. H. Barker, manager of the Forum Cinema, he has arranged a Sunday night concert to be held at the Forum, West Hartlepool, on February 26, and a St. Patrick's Day Ball at the Borough Hall, Hartlepool.

Incidentally, Coun. Pailor's new kinema—the Comet, Hartlepool—is making good progress and may be completed by Whitsuntide.

T. Green, one of the best-known figures in the renting Trade in Yorkshire, and for so long under the W. and F. banner, has relinquished his interests in Yorkshire Films, Ltd., and taken over the Sheffield representation of Paramount Film Services in place of Arthur Jacobs.

London District Changes

The transfer of Roy G. Mason from the Regent, Sheffield, to the Gaumont Palace, Peckham, S.E., arose from the appointment of **C. H. Manley** to the management of the Gaumont Palace, Lewisham, owing to a change in the policy at the latter house, where the programme now consists of top-line variety in addition to two feature films.

After 23 years' touring with theatrical productions, Mr. Manley entered the film business and held posts at the Shakespeare, Clapham; Mile End Empire; Commercial Road Palace, and Peckham Tower, leaving the latter after over four years' managership on transfer to the Peckham house in October, 1935.

R. A. Holland, whose place Mr. Manley has taken at Lewisham, has moved to the Gaumont Palace, Streatham, to replace **Mr. White**, who has resigned from the circuit. After having been assistant manager at the Hammersmith Gaumont Palace, the Haymarket Capitol and the Lewisham house, Mr. Holland took control of the Gaumont Palace, Peckham, which he left in October, 1935, on appointment to the Lewisham theatre, where he had formerly been assistant.

Bournemouth Manager Found Shot in Yard

Edward S. Clive, aged 36, manager of the Palladium Cinema, Bournemouth, was found shot in the yard of the New Bell Hotel, Bournemouth, on Wednesday night last week. A pistol was found clutched in his hand, and he was suffering from a serious wound in the head.

The injured man was rushed off to the hospital, where an operation was found necessary.

Mr. Clive succeeded Veteran Harry Thorburn only about two months ago. He is married, with a child.

RKO-RADIO'S SALES STAFF CHANGES

Arnold Barber (left) who has been appointed to cover the West of England territory for RKO-Radio, and right, A. M. Latham, the company's new representative at the Liverpool branch

New Representatives for Western Territory

TWO changes in the company's sales personnel are announced by Ralph Hanbury, managing director of RKO-Radio, with Arnold Barber, of the Liverpool branch, appointed to cover the West of England territory, vice Leslie Morris, who has resigned, and A. M. (Bert) Latham joining RKO-Radio to occupy the vacated position at the Liverpool branch.

Arnold Barber, who will take with him the best wishes of his host of exhibitor friends on the North Wales territory, has been associated with RKO-Radio since their inception, joining the head office staff, and subsequently being appointed to the Liverpool branch, where he has served for several years past.

"Bert" Latham boasts a record of 19 years' unbroken service with M-G-M in Liverpool, and he will take up his new position at the RKO-Radio Liverpool branch inspired by the shower of congratulations which he has received on this appointment.

Both of these appointments are scheduled to take place immediately.

OBITUARY

W. NEWMAN'S FUNERAL AT SHEFFIELD

Trade Pays Last Respects to G.-B. Supervisor

TWO MORE VETERANS PASS ON

THE remains of William H. G. Newman (aged 44), divisional superintendent for the North Midlands division of Gaumont-British for the past year, were cremated at the City Road Crematorium, Sheffield, on Saturday. He died suddenly at his home on the Wednesday. He leaves a widow and son.

Mr. Newman was highly respected in Sheffield kinema circles and attended meetings of the branch regularly. He jointly represented the circuits on the committee of the branch which negotiated with the N.A.T.K.E. regarding the recently ratified agreements.

The family was represented by Charles Newman (brother).

Trade representatives and G.-B. colleagues included D. Heughan (assistant divisional superintendent of G.-B.), E. Mitchell (assistant divisional superintendent, No. 3 area), R. T. Rea and W. H. Fisher (divisional publicity managers), A. E. Watson (Regent, Sheffield), A. H. Brades (Gaumont, Finchley), R. Waugh (North Shields), W. A. Hockman (Gaumont, Manchester), G. W. Ridler (New Victory, Bradford), F. J. Smidmore (Gaumont, Derby), H. Bedford (Empire, Barnsley), A. J. Lloyd and E. Turner (divisional engineers), Robert Wood, H. Pickard and H. Morland (Gaumont, Doncaster), and Coun. Harold S. Gent (chairman), representing the Sheffield C.E.A.

Southport Director's Death

Albert Worrall, a director of the Southport Amusements, Ltd., the Picturedrome, Ltd., Southport, and the Preston Palladium, Ltd., died at the Southport Infirmary last week.

Death of James John

Known to thousands of Lincolnshire picturegoers, James John, for many years manager of the Picture House, Lincoln, has died at his home, "Lakeside," Bakewell, Derbyshire.

Before going to Lincoln, he managed the Grand Electric, Leicester, and took over the management of the Picture House at Lincoln in 1916, remaining until 1931, when the house was acquired by A.B.C. and became known as the Regal Cinema. His wife was almost as equally well known as manageress of the café attached to the kinema.

On retirement they went to live at Bakewell. Mr. John was a brother of Sir William Boscombe John, the sculptor.

Strangely enough, Mr. John's predecessor as manager of the Picture House, Lincoln, also died last week. He was Mr. Arthur Bradford, the theatrical producer, who met his death in the disastrous Newcastle tenement fire.

Franklin Booth Dies

Franklin Booth, veteran kinema manager, has died at his home in Alder Avenue, Bury, Lancs, at the age of 87 years.

When, 18 months ago, he retired from the position of manager of the Castle Cinema, Bury, he was regarded as the eldest serving kinema manager in the country. He became associated with the now defunct Castle Cinema in Bolton Street, Bury, in 1910, following the late Arthur Riley as manager of the skating rink. In 1912 he introduced films at the Castle, and continued his association with the hall for eight years. He then left Bury and, for a period of 13 years filled managerial posts in other parts of the country, returning to the Castle in 1933.

The funeral was at Bury Cemetery, on Monday, January 23.

J. W. Kilgour Leaves £2,399

James W. Kilgour, of Sparkhill, Birmingham, licensee and formerly for twelve years manager of the Birmingham Hippodrome, left £2,399 (net personalty £2,310). His widow, Mrs. Edith Kilgour, has been granted probate.

John Carroll, the new boy star Martin Spellman, and Kay Linaker in I AM A CRIMINAL, which Pathe is Trade showing on Friday evening at the Cambridge Theatre

Big Blaze at Maesteg

R. DOONER'S NEW THEATRE BURNT OUT

THE New Theatre, Maesteg, Wales, of which Richard Dooner is the proprietor, was burnt down after the Saturday night performance. The fire was fought by police with the patent extinguishers in the building. By this means they kept the fire under control until the brigade arrived.

A policeman saw smoke rising from the roof of the building. He sounded the alarm, ran to the home of Mr. Dooner, got the key, and entered the building with other police officers.

It is thought that the fire was started by a dropped cigarette in the balcony during the previous night's show. All the balcony was destroyed. The roof was burnt out and collapsed on the street below.

Strangely enough, although the theatre was practically gutted the talkie apparatus and projecting equipment was not damaged.

CLERGY TO OPEN REGAL, NORTHWICH

FEATURES OF KINEMA BUILT ON "RAFT"

NORTHWICH'S latest kinema, the Regal, a 1,100-seater, owned by Cheshire County Cinemas, opens on Saturday evening next. The formal opening will be performed by the Rev. Paterson Morgan, a leading Cheshire clergyman.

Designed in modern style, the kinema is situated in London Road and becomes the eighth house owned by the company of which R. H. and J. Godfrey are joint managing directors.

Because of mining subsidence—there is a great deal of brine pumping in the vicinity—the kinema has been built on a "raft" which allows the whole building to be lifted by special jacks in the event of subsidence occurring.

Feature film will be "Storm in a Teacup." Proceeds on opening day are entirely for charity.

Cheshire County Cinemas already own the three other kinemas in the town—the Plaza, Pavilion and Central. R. P. Walker, who has been at the Plaza for several years, will manage the new house and he will be succeeded at the Plaza by W. L. Stockley, of the Regent, Warrington.

Western Electric Mirrophonic sound system has been installed at the Regal.

Architects are William and Segar Owen, of Warrington.

LIVERPOOL AID FOR REFUGEES

Midnight Matinee at Paramount

Liverpool Film Distributors Refugee Committee have arranged a midnight matinee to be held at the Paramount Theatre, Liverpool, on Monday, February 20, in aid of the Jewish refugee fund. In addition to films, there will be a stage show, which will include some of the principal artists appearing at Liverpool theatres that week.

Tickets will be 2s. 6d. to £1 1s., with those for the first two rows of the circle £3 3s. each.

The licence for the performance was granted on Thursday.

L. Bland (G.F.D.) is chairman of the Liverpool Film Distributors' Refugee Committee, and Arthur Sydney (A.B.P.C.) secretary.

WHO KILLED SCHUYLER DURKIN?

see

"HELD FOR MURDER"

Featuring:

IRENE RICH • MARY CARLISLE • CONWAY TEARLE

Love — Sacrifice — The Electric Chair!!

Melodrama at its Best!!!

TRADE SHOW: RIALTO CINEMA, Coventry St., W.1.

THURSDAY, 26th JANUARY, 1939, at 11 a.m.

also:

THE CITY OF SNOWS

A Ski-ing Panorama . . .

INTERNATIONAL FILM RENTERS LIMITED,
167/169, WARDOUR STREET,
LONDON, W.1.

Telephones: GERrard 3257.
GERrard 3131.
Telegrams: FILMRENTA, LONDON.

AND AGENTS.

"KENTUCKY"

Scenes from KENTUCKY, described as one of the most outstanding subjects in the 20th Century-Fox schedule, which has already won a chorus of praise from the American critics. Produced in Technicolor, KENTUCKY stars Loretta Young and Richard Greene, with Walter Brennan, Douglas Dumbrille, Karen Morley, and Moroni Olsen. Will be Trade shown at the Century Theatre on February 2 at 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.

OBITUARY

W. NEWMAN'S FUNERAL AT SHEFFIELD

Trade Pays Last Respects to G.-B. Supervisor

TWO MORE VETERANS PASS ON

THE remains of William H. G. Newman (aged 44), divisional superintendent for the North Midlands division of Gaumont-British for the past year, were cremated at the City Road Crematorium, Sheffield, on Saturday. He died suddenly at his home on the Wednesday. He leaves a widow and son.

Mr. Newman was highly respected in Sheffield kinema circles and attended meetings of the branch regularly. He jointly represented the circuits on the committee of the branch which negotiated with the N.A.T.K.E. regarding the recently ratified agreements.

The family was represented by Charles Newman (brother).

Trade representatives and G.-B. colleagues included D. Heughan (assistant divisional superintendent of G.-B.), E. Mitchell (assistant divisional superintendent, No. 3 area), R. T. Rea and W. H. Fisher (divisional publicity managers), A. E. Watson (Regent, Sheffield), A. H. Brades (Gaumont, Finchley), R. Waugh (North Shields), W. A. Hockman (Gaumont, Manchester), G. W. Ridler (New Victory, Bradford), F. J. Smidmore (Gaumont, Derby), H. Bedford (Empire, Barnsley), A. J. Lloyd and E. Turner (divisional engineers), Robert Wood, H. Pickard and H. Morland (Gaumont, Doncaster), and Coun. Harold S. Gent (chairman), representing the Sheffield C.E.A.

Southport Director's Death

Albert Worrall, a director of the Southport Amusements, Ltd., the Picturedrome, Ltd., Southport, and the Preston Palladium, Ltd., died at the Southport Infirmary last week.

Death of James John

Known to thousands of Lincolnshire picturegoers, James John, for many years manager of the Picture House, Lincoln, has died at his home, "Lakeside," Bakewell, Derbyshire.

Before going to Lincoln, he managed the Grand Electric, Leicester, and took over the management of the Picture House at Lincoln in 1916, remaining until 1931, when the house was acquired by A.B.C. and became known as the Regal Cinema. His wife was almost as equally well known as manageress of the café attached to the kinema.

On retirement they went to live at Bakewell. Mr. John was a brother of Sir William Boscombe John, the sculptor.

Strangely enough, Mr. John's predecessor as manager of the Picture House, Lincoln, also died last week. He was Mr. Arthur Bradford, the theatrical producer, who met his death in the disastrous Newcastle tenement fire.

Franklin Booth Dies

Franklin Booth, veteran kinema manager, has died at his home in Alder Avenue, Bury, Lancs, at the age of 57 years.

When, 18 months ago, he retired from the position of manager of the Castle Cinema, Bury, he was regarded as the eldest serving kinema manager in the country. He became associated with the now defunct Castle Cinema in Bolton Street, Bury, in 1910, following the late Arthur Riley as manager of the skating rink. In 1912 he introduced films at the Castle, and continued his association with the hall for eight years. He then left Bury and, for a period of 13 years filled managerial posts in other parts of the country, returning to the Castle in 1933.

The funeral was at Bury Cemetery, on Monday, January 23.

J. W. Kilgour Leaves £2,399

James W. Kilgour, of Sparkhill, Birmingham, licensee and formerly for twelve years manager of the Birmingham Hippodrome, left £2,399 (net personalty £2,310). His widow, Mrs. Edith Kilgour, has been granted probate.

John Carroll, the new boy star Martin Spellman, and Kay Linaker in I AM A CRIMINAL, which Pathe is Trade showing on Friday evening at the Cambridge Theatre

Big Blaze at Maesteg

R. DOONER'S NEW THEATRE BURNT OUT

THE New Theatre, Maesteg, Wales, of which Richard Dooner is the proprietor, was burnt down after the Saturday night performance. The fire was fought by police with the patent extinguishers in the building. By this means they kept the fire under control until the brigade arrived.

A policeman saw smoke rising from the roof of the building. He sounded the alarm, ran to the home of Mr. Dooner, got the key, and entered the building with other police officers.

It is thought that the fire was started by a dropped cigarette in the balcony during the previous night's show. All the balcony was destroyed. The roof was burnt out and collapsed on the street below.

Strangely enough, although the theatre was practically gutted the talkie apparatus and projecting equipment was not damaged.

CLERGY TO OPEN REGAL, NORTHWICH

FEATURES OF KINEMA BUILT ON "RAFT"

NORTHWICH'S latest kinema, the Regal, a 1,100-seater, owned by Cheshire County Cinemas, opens on Saturday evening next. The formal opening will be performed by the Rev. Paterson Morgan, a leading Cheshire clergyman.

Designed in modern style, the kinema is situated in London Road and becomes the eighth house owned by the company of which R. H. and J. Godfrey are joint managing directors.

Because of mining subsidence—there is a great deal of brine pumping in the vicinity—the kinema has been built on a "raft" which allows the whole building to be lifted by special jacks in the event of subsidence occurring.

Feature film will be "Storm in a Teacup." Proceeds on opening day are entirely for charity.

Cheshire County Cinemas already own the three other kinemas in the town—the Plaza, Pavilion and Central. R. P. Walker, who has been at the Plaza for several years, will manage the new house and he will be succeeded at the Plaza by W. L. Stockley, of the Regent, Warrington.

Western Electric Mirrophonic sound system has been installed at the Regal.

Architects are William and Segar Owen, of Warrington.

LIVERPOOL AID FOR REFUGEES

Midnight Matinee at Paramount

Liverpool Film Distributors Refugee Committee have arranged a midnight matinee to be held at the Paramount Theatre, Liverpool, on Monday, February 20, in aid of the Jewish refugee fund. In addition to films, there will be a stage show, which will include some of the principal artists appearing at Liverpool theatres that week.

Tickets will be 2s. 6d. to £1 1s., with those for the first two rows of the circle £3 3s. each.

The licence for the performance was granted on Thursday.

L. Bland (G.F.D.) is chairman of the Liverpool Film Distributors' Refugee Committee, and Arthur Sydney (A.B.P.C.) secretary.

WHO KILLED SCHUYLER DURKIN?

see

"HELD FOR MURDER"

Featuring:

IRENE RICH • MARY CARLISLE • CONWAY TEARLE

Love — Sacrifice — The Electric Chair!!

Melodrama at its Best!!!

TRADE SHOW: RIALTO CINEMA, Coventry St., W.1.

THURSDAY, 26th JANUARY, 1939, at 11 a.m.

also:

THE CITY OF SNOWS

A Ski-ing Panorama . . .

INTERNATIONAL FILM RENTERS LIMITED,
167/169, WARDOUR STREET,
LONDON, W.1.

Telephones: GERrard 3257.
GERrard 3131.
Telegrams: FILMRENTA, LONDON.

AND AGENTS.

"KENTUCKY"

Scenes from KENTUCKY, described as one of the most outstanding subjects in the 20th Century-Fox schedule, which has already won a chorus of praise from the American critics. Produced in Technicolor, KENTUCKY stars Loretta Young and Richard Greene, with Walter Brennan, Douglas Dumbrille, Karen Morley, and Moroni Olsen. Will be Trade shown at the Century Theatre on February 2 at 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.

K

EARLY RELEASE FOR "KENTUCKY"

20th-Fox's Technicolor Masterpiece

DARRYL ZANUCK

PROVINCIAL SCREENINGS IN APRIL

BY setting the release date of "Kentucky," one of the biggest subjects on their current schedule, two months after Trade show, 20th Century-Fox have established a record. London exhibitors will have the opportunity of seeing the picture, which is described as Darryl Zanuck's most glorious achievement, on February 2. Four sessions will be held—at 11 a.m., 3 p.m., 6.30 p.m., and 8.30 p.m.

Trade Show dates for Provincial screenings will be announced in the course of the next few days.

A special general release date for the United Kingdom has been fixed for April 17.

This early release date will, of course, be of great benefit to exhibitors, who will have the advantage of reaping the harvest of the huge publicity campaign which will be brought to bear on the première and the wide circulation of the reviews in the national Press.

"Kentucky" will have its European première at the New Gallery Cinema, Regent Street, on February 20 next. Following the American method, 20th Century-Fox have arranged for an early general release. Continuity of exhibition will thus be maintained to the time the picture is available round the country.

All-Star Cast

"Kentucky" boasts a magnificent cast, headed by Loretta Young, Richard Greene, Walter Brennan, Douglas Dumbrille, Karen Morley and Moroni Olsen. David Butler directed.

The picture is said to be a revelation of the luxuriant beauty of this land, where thoroughbreds roam the meadows behind white fences.

The outbreak of the Civil War forms what might almost be termed a prologue to the story; it establishes a feud between the houses of Dillon and Goodwin, which continues through all the years that follow up to the present time.

Then Jack Dillon, played by Richard Greene, returns from an eight-year stay in England and falls in love with Sally Goodwin (Loretta Young). Shortly after his return, Jack quarrels with his father, and, under an assumed name, gets a job at the Goodwin stables as a trainer. Sally's father dies suddenly and she and her Uncle Peter are forced to sell everything at auction, keeping only Sally's favourite horse, which afterwards is ruined for racing when Sally has to ride him through a thunderstorm to save her mother's life. One day, by a mere chance, a note is discovered in which Goodwin had won a wager from Dillon, allowing him the pick of any two-year-old in the Dillon stable. The horse is selected and entered in the Kentucky Derby with the Dillon entry a favourite in a field of great horses.

The Derby itself, with a hundred thousand shouting spectators, supplies the great dramatic climax to the film. Many famous racing thoroughbreds were used for the picture, including the English Derby winner Blenheim, and many horses who won fame on English race tracks.

Raves from the Critics

A warm welcome was extended to "Kentucky" at its spectacular New York premiere which took place at the Roxy on Broadway.

The film's exterior sequences are claimed to be as lovely as anything seen on the screen and the film declared to be "sure-fire entertainment." Richard Greene and Loretta Young are praised for their handling of the romantic story, and Walter Brennan's work is lauded as outstanding. The *New York Herald Tribune* describes it as "Not only a fine film from a technical standpoint, it is a glowing tribute to the land of the blue grass, the courageous Southerners who have staked their fortunes and their honour on the stamina and souls of racehorses and the glorious thoroughbreds who have often vindicated that trust. It should be emphatically announced that Walter Brennan, in a supporting rôle, gives one of the finest performances of 1938. The story of "Kentucky" is not merely a conventional frame upon which to hang an atmosphere, a spirit or a series of sentimental claptraps.

"Kentucky" is filmed in Technicolor, a gentle, modulated form of an increasingly popular kinematic substance. The acting is uniformly good, the continuity is excellent, and David Butler, the director, has done a job that any man might be proud of."

Elisabeth Bergner as she appears in a scene from STOLEN LIFE (Paramount)

"MR. DEEDS" GOES ON THE AIR

Godfrey Tearle Plays Title Role

A RADIO version of "Mr. Deeds Goes to Town" will be broadcast on the National wavelength on February 19, from 5.20 to 6.25 p.m. This announcement climaxes many weeks of national newspaper agitation, which elicited considerable reader demand for the broadcast of the film.

A casting competition for suggestions for the players to fill the rôles of the various characters in the radio play was run by the *Daily Express*. In fact, "Mr. Deeds," which Columbia is currently reissuing, during the last few weeks has received as much publicity as is accorded many a new super presentation. In the broadcast Godfrey Tearle will play Gary Cooper's famous title-rôle. For Jean Arthur's part, out of hundreds of applicants, the B.B.C. narrowed the choice down to 50, who, in company with the aspirants for the other rôles, have been shown "Mr. Deeds Goes to Town" in Columbia's private theatre. Final auditions are being given early this week and the ultimate selections made.

BEN JAY MOVES

Ben Jay announces that his organisation has moved to new premises at Independent House, 111a, Wardour Street. His telephone number is Gerrard 2727.

"Stolen Life" Steals The Crowds

PLAZA'S RECORD WEEK-END FIGURES

THE week-end's showery weather proved quite ineffectual against the enthusiasm of Elisabeth Bergner's fans, who were responsible for producing the best week-end figures recorded this year at the Plaza.

Saturday piled up a record number of admissions which has not been reached since "Bluebeard's Eighth Wife." On Sunday the theatre had a queue of several hundred people before the house opened and every reserved seat was sold before the second house opened, and there were people standing in the auditorium throughout practically the whole performance up till nearly 10 o'clock at night.

An interesting sidelight on the pulling power of the picture is mentioned by the Plaza manager, who points out that the large majority of the audience consists of women, but it is remarkable to note, he says, that the picture seems to be attracting in addition to the "regulars" an entirely new type of patron.

It is probably the fascinating and intricate theme of "Stolen Life" which is responsible for this. Not only is "Stolen Life" having a powerful pull on hardened film fans, but the Plaza is getting now a large number of the serious connoisseurs of acting who come to see the performances put up by Miss Bergner, her leading man, Michael Redgrave, and the remainder of the brilliant cast.

So keen are patrons to see this picture that the Plaza is now welcoming back an institution so popular with theatre managers, the 10 o'clock queue.

On Monday morning there were nearly a hundred people waiting when the theatre opened its doors for the first performance of the day.

PARADE, MARGATE, REJUVENATED

Scheme of Modernisation

J. Armes, proprietor and manager of the Parade, Margate, has recently carried out extensive improvements to his house.

The rear of the hall has been raised eight feet, thus allowing the seating to be sloped so as to provide an uninterrupted view of the screen from all parts of the kinema. New seats have been installed, and two side gangways have given way to one wide central passage.

The Parade, which was first opened in 1910, is the oldest kinema in Margate.

Edited by P. L. Mannock

MYCROFT PLANS "FAMILY" SERIES

"WILLIAM" AS FIRST SUBJECT

More "Black Eyes" Delay

ONE of the most interesting developments of film entertainment in America is the wide popularity of the "family" type of story, the success of which has encouraged Walter Mycrott to put into operation a scheme which he has long cherished, of introducing Richmel Crompton's famous boy hero "William" in a series of films featuring a typical English family.

Mycroft has now completed preparations for the first of the films on the Brown family, which consists of William, the exasperating 11-year-old, who wages eternal war on grown-ups, his pretty 18-year-old sister, Ethel, and his brother Robert, a perpetually love-sick youth of 19 or so, their short-tempered but very human father, and their mother, a charming middle-class matron.

The casting of the individual members of the "family" is not going to be easy, the only assignment yet made being Fred Emney, who is to play William's father. The title-rôle is proving specially difficult. Already over 50 youngsters ranging in age from 10 to 14 have unsuccessfully interviewed Mycroft, and there are more to come.

"The Gang's All Here" Completing

Shooting is now nearly completed on the Jack Buchanan comedy thriller, "The Gang's All Here," which Thornton Freeland is directing.

In this film the famous British star has one of the best light comedy rôles of his career as John Forrest, a brilliant detective, who wise-cracks his way to the solution of all the crimes he investigates. The supporting cast includes Googie Withers, Otto Kruger, Jack La Rue, Syd Walker, Walter Rilla, Charles Carson, Edward Lexy, Leslie Perrins, Geoffrey Sumner, H. F. Maltby, Robb Wilton, and Jenny Laird.

"Black Eyes" Again Held Up

Temperature not temperament on the part of the star has caused another hold up on "Black Eyes," only ten days ago after Mary Maguire's operation for appendicitis. Now she is ill with influenza, but is expected to be well enough to start work again by the middle of the week.

Only three or four days of shooting remain on this dramatic father and daughter story set in Russia. Otto Kruger, the Hollywood star, has completed his part as the father and sailed for New York on January 18.

Herbert Brenon is directing.

Central Office for Casting

LONG FELT NEED

Boon to Studios and Players

THE first move to establish a genuine central casting for crowd players on non-political lines has been taken by Eric Smith, of Essanay, and John Payne, of Bramlins, Ltd., in the launching of United Casting Offices, Ltd., at 19, Green Street, W.C.2.

The formation of a central casting bureau has long been advocated in the KINE. as the only means of eliminating abuses which have crept into the business of casting extras. This view has also been taken by many studios whose observations on the scheme have been invited and to which Pinewood and Denham, Warners and Ealing have given definite approval. Negotiations are taking place to enlist the co-operation in the scheme of other agencies.

The directors of the new organisation, all men of considerable experience in this class of work, include:—

John Payne (chairman), director of Bramlins, Ltd.; Eric L'Epine Smith, partner in Essanay Agency and director of Essanay (Crowds), Ltd., and formerly director of Wielands Agency; Roy Austin, partner in Essanay Agency and director of Essanay (Crowds), Ltd., formerly director of Wielands Agency; Durrant Poole, manager of Bramlins, Ltd., formerly casting director for Denton and Warners and the Bolton Agency.

The casting will be in the immediate charge of Alan Dye, from Essanay (Crowds), Ltd., and late Wielands Agency, and Arthur Harding, from Bramlins, Ltd., and late Denton and Warners.

The first selection of artistes will take place at Macks Club, Windmill Street, within the next ten days.

5 Per Cent. Commission

It is proposed to levy only a nominal fee of 5 per cent. on the daily remuneration of each artiste and commission on overtime is abolished. No subscription payment or other obligation will be required on enrolment.

Advantages to the studios claimed for the scheme are as follows:—

(1) Centralisation of casting under management of experienced personnel with large crowd records. (2) The bureau, being in the open market, is not bound to use only those artistes who are members of an organisation, and consequently will have more artistes at its disposal. (3) Much waste of time will be avoided because the bureau will know if, when and where individual artistes are working. (4) Artistes will be much more amenable to discipline if the casting is centralised.

Another advantage will be the elimination of the practice so frequently indulged in by some artistes of selling one agency's calls to fellow artistes which has caused many difficulties both with studios and agencies, particularly with "well dressed" crowd personnel.

The hope is expressed that the scheme will be supported by the studios by subscription to the costs of running the bureau, and so eventually abolish any commission charge on artistes' fees. The plan would also eliminate the need for costly individual small part casting departments in studios, and would put an end to the wearying journeys from agency to agency which artistes now have to make in search of employment.

Another important advantage will be to do away with the undesirable element that has of late crept into the ranks of the crowd artiste and have caused considerable unpleasantness and trouble.

Will Hay's Busman's Holiday

CAMERA CREW IN RACING CRASH

Interesting scenes, with an unusual comedy angle, were shot by Marcel Varnel last week at Brooklands for Will Hay's latest picture, "Ask a Policeman."

Will Hay himself had the thrill of driving his two "stooges," Graham Moffatt and Moore Marriott, in a London Transport omnibus round the famous speed highway.

Will, who is an exacting and careful driver on the road, was given instructions by Varnel to allow his road sense to go awry in these sequences, a request that was readily met with by Hay. He had previously been coached by a competent ex-bus driver on how to handle one of these heavy vehicles, and it was not long before he was showing near-professional skill at the steering controls of a No. 9 bus. This bus sequence, together with track race scenes in which 15 racing cars participated, were shot by Jack Parry assisted by George Hill, of the camera department, from an apron platform erected in front of the camera car. During filming, a wheel wobble caused a crash, in which one of the racing cars struck the camera platform. Although a wheel was ripped off the camera car, luckily no one was hurt.

Many other smaller but exciting sequences were filmed featuring the three comedians and a contingent of 40 crowd artistes. Supporting the star and his principal players are Peter Gawthorne, Herbert Lomas, Richard Cooper, Charles Oliver, Glennis Lorimer, and Pat Aherne.

Harold Richmond, popular production manager, has rejoined the George King unit after an absence of two years, and is now preparing "The Face at the Window" to go on the floor. Richmond first joined King eight years ago as second assistant at Wembley.

Maurice Elvey directing Geoffrey Toone, Donald Gray and Cyril Smith in a scene from "SWORD OF HONOUR" at Walton

SANDHURST SCENES AT WALTON

ELVEY BUSY WITH "SWORD OF HONOUR"

First week's shooting on "Sword of Honour," the story of Sandhurst which Maurice Elvey is producing and directing for Butcher's, at Walton, has shown the arrival of new cadets at the Royal Military College, the reproduction of which makes it difficult to differentiate between the real and the studio Sandhurst. Photographic backings have been made so that any part of the shooting which happens to include one of the windows automatically includes a correct view as would be seen from the actual window.

Scenes have been shot in a perfect replica of the Sandhurst fancy goods store, and in one of the Halls of Study, actual college desks and chairs being used. Other sequences filmed include three public houses and Sally Gray's cottage, where she lives to be near her brother at Sandhurst.

Last Saturday, the unit went to Sandhurst, where filming took place in the mechanical workshops for sequences showing Geoffrey Toone, Donald Gray and others at the mechanical training which all cadets have to undergo.

Geoffrey Toone is playing the cadet hero, and Dorothy Dickson and Sally Gray have the leading feminine roles. The cast includes Wally Patch, Donald Gray, Patrick Parsons, Humphrey Morton, Cyril Smith, Marie O'Neill, Gordon Begg, Bryan Coleman and Charles Eaton.

G-B AIDS TO SHORTS PRODUCERS

NEW FACILITIES AND EQUIPMENT

While visiting Shepherd's Bush studios to see a new type of trailer made by a kinema manager which has great possibilities, W. F. Elliott, the head of the shorts department, described new facilities now available for shorts producers.

The greatest help to those interested in this particular type of production is the wide variety of services offered. An idea can be sent in and a complete estimate prepared rapidly including direction costs, processing and cutting, will be supplied within a few hours. Artists or locations can also be selected, all through one central department. This centralisation materially assists in economic production while ensuring best possible analyses of a particular problem.

The opportunity was taken to look over the sound equipment under the guidance of A. Witcomb. One of the chief advantages of Shepherd's Bush is the mobile recording unit, battery operated, which can run for five working days without recharging, built entirely by Witcomb. Usually, if difficulties arise on location, batteries may fall slightly and cause a slight drop in tone value.

In the studios, a new mains microphone unit has been installed suitable for three microphones, and which pre-amplifies the sound prior to reaching the main amplifier panel. This unit has special switching arrangements to allow raising or lowering the microphone range.

In the main recording room, new amplifier racks, operating on the all-mains principle have now been installed. Tests carried out by engineers have shown decided improvement in the range and quality of the sound recording, which, of course, is British Acoustic. Known as the "full range noiseless recording," the tests ran for my benefit adequately demonstrated the rightful claim to the term noiseless. Nine channels are available and the whole installation is now in full working order, and available for future productions.

WRESTLERS' NIGHT AT TEDDINGTON

The two young men, Anthony Hankey and Leslie Norman, who are co-directing "Too Dangerous to Live" at Teddington Studios, have a great desire for realism. Their film concerns a gang of crooks, an electric device with which they can get rid of people who become "too dangerous to live," and the disappearance of diamonds.

Expert wrestlers for an important fight between a policeman and a crook will appear —The Iron Duke and Jim Regan.

BRITISH ACOUSTIC RECORDING SERVICE

LEAD THE WAY WITH SOUND BY B.A.

(NON-ROYALTY)

B. A. STUDIO

LIME GROVE, W.12 • 'PHONE—SHE. 1210

VICTOR M. GREENE PRODUCING

"MIDNIGHT MAIL"

Victor M. Greene, managing director of Admiral Films, will shortly start work on a big-scale production, "Midnight Mail," for distribution by General Films.

The story is an original adapted for the screen by Mr. Greene and Kenneth Horne, the well-known playwright.

Full details of the cast and members of the technical staff will be made in a few days' time.

Victor M. Greene's last production, "The Flying 55," a screen version of the famous racing drama by Edgar Wallace, which features Derek de Marney, will shortly be Trade shown.

"The Face at the Window"

GEORGE KING STARTS AT BEACONSFIELD

George King is to make another of his popular series of melodramas, featuring Tod Slaughter, at Beaconsfield, starting end of January.

The title is "The Face at the Window," from Brooke Warren's famous stage play. A. R. Rawlinson has completed the script and dialogue. Leading roles are to be played by the well-known Australian star, John Warwick, and Marjorie Taylor, who have both played in several previous "mellers" for King. Release will be through British Lion.

The story is set in Paris in the year 1850, and portrays a reign of terror, occasioned by a crop of murders by the dreaded "Wolf," played by Tod ("Fate Worse Than Death") Slaughter, whose favourite method of despatching his victims is to stab them in the back while their attention is fixed on a hideous face pressed against the window.

Plenty of excitement is promised, with three murders actually seen, many others hinted, a duel, a blazing apache den, the rescue of the drowning hero (John Warwick), and a full-blooded battle between apaches armed with knives and gendarmes with batons. George King is both producing and directing, with Hal Mason as first assistant on the floor.

This picture, probably, will be the first to utilise the services of the new United Casting Offices for crowd and small part casting.

STANDARD & SPECIAL KINE APPARATUS

"MOY-OMNIA" "MOY-OMNIA"

ERNEST • F • MOY LTD

Greenland Place, Camden Town, London, N.W.1. Tel. Gulliver 5451-3

Helen Parrish and Jackie Searl in the Universal picture, LITTLE TOUGH GUYS IN SOCIETY (G.F.D.), reviewed in this issue

BRITISH STUDIO NEWS
Continued

EALING WORKING AT CAPACITY

TWO IN PRODUCTION AND ONE WAITING

DESPITE deplorable inactivity in most of our studios, one of them is compelled to postpone a picture owing to congestion of space.

This is at Ealing, with "Young Man's Fancy," which will be directed by Bob Stevenson. Although preparations for this film have been completed ten days ago, Stevenson will have to wait until February 6 because, until then, the studio will be working to its full capacity, employing between 400 and 450 technicians and workmen.

Two films are now concurrently in production—"The Four Just Men" and "There Ain't No Justice."

Additions to the cast of "The Four Just Men," announced last week, include Francis Sullivan as the fourth of the four just men, the other three being played by Hugh Sinclair, Griffith Jones and Frank Lawton.

This week some of London's loveliest mannequins were on parade in a scene. Anna Lee, who stars in the film, appears in the sequence, and other principals include Griffith Jones and Ellaline Terriss (Lady Seymour Hicks).

"The Four Just Men" is being directed by Walter Forde.

Pen Tennyson Starts

With the first shot of his first film, "There Ain't No Justice," safely captured by the camera, Pen Tennyson becomes at 26 Britain's youngest director.

Michael Balcon, producing this film, and Sergei Nolbandov, associate producer, have gathered together a cast which gives four young people excellent opportunities—Jimmy Hanley, Phyllis Stanley, Jilly Furse and Nan Hopkins, supported by Richard Ainley, Edward Chapman, Mary Clare, Gus McNaughton, Edward Rigby and Bombardier Billy Wells. Mutz Greenbaum is camera expert.

CHARTER AT M.P. STUDIOS

To Make "Trunk Crime"

Twin brother producers, Roy and John Boulting, of Charter Films, Ltd., are to commence shooting "Trunk Crime" at M.P. Studios, Elstree, on February 6.

In recognition of the fine performance of their young discovery, Manning Whiley, in "Consider Your Verdict," he has been given one of the two leading roles, the other being played by Barbara Everest. Comedy will be supplied by Hay Petrie. Other casting is now in progress.

"Trunk Crime" is an adaptation from a play by Reginald Denham and Edward Percy, the screen play having been completed by Francis Miller. Direction is in the hands of Roy Boulting, with D. P. Cooper at the cameras. Camera operator, Arthur Elvin; assistant director, Victor Gammon; make-up artist, George Turner.

The story shows that constant bullying of a sensitive student by his "tougher" comrades may easily have serious repercussions. The Boulting brothers promise us plenty of thrills. One particular scene which is expected to keep the audience on the edge of their seats is where the demented student runs amok in a cottage, tenanted by a nervy family, on a deserted marsh-land. Release is through Anglo-American.

"The Ghost Walks," which had been announced as being next on the Charter programme, has been indefinitely postponed.

Supreme Court on Films Act Rules

The Board of Trade states that the rules of the Supreme Court relating to the Cinematograph Films Act, 1927, have now been amended in view of the passage of the Cinematograph Films Act, 1938. One of the effects of the Order amending the rules is to lay down the following new rule:—

Any person aggrieved by any decision taken by the Board of Trade under Part III. of the Act of 1938 may within 35 days of the date of the decision issue an originating summons (as near as may be in Form 1B in Appendix K) asking for the decision of the Court in the matter.

Part III. of the Act deals with the registration of films, and the amending Order deals with the person who may be aggrieved by a decision taken by the Board of Trade in regard to registration.

SUNDAY OPENING NEWS

SOUTHALL VOTES IN FAVOUR

Majority of 4,011

On Saturday the ratepayers of Southall voted in favour of Sunday opening by a majority of 4,011.

Southall has wanted Sunday opening for some years past, as it was the only town in this part of Outer London with kinemas shut on Sundays.

The demand for the poll on the matter came, not from the exhibitors themselves, but the public, who appealed to the Council to let the ratepayers decide for themselves whether the town should have Sunday opening or not.

L. E. Hobbs, who was in charge of the campaign, is appreciative of the tremendous help he received from the managers of the Dominion, Palace, Odeon and Gem kinemas. They put much time and a great deal of showmanship into making the campaign a success.

ALLEGATIONS AT WEDNESBURY

Trade Denies Poll was "Cooked"

A denial of accusations made at the meeting of Wednesbury Town Council that the test poll conducted by local exhibitors on the question of Sunday opening was "cooked" is contained in a statement issued by C. S. Joseph, managing director of Clifford Pictures, Ltd., and Dual Pictures, Ltd., lessees of two kinemas in the town. Mr. Joseph produced an affidavit maintaining the integrity of the ballot signed by the managing director of the publicity service engaged to carry out the poll.

The ballot was taken after the refusal of the council to allow Sunday opening a short time ago, and the first 250 people on the voters' list in the four wards were asked whether or not they were in favour of opening.

Mr. Joseph said that 37.7 per cent. of the cards sent out were returned and 72 per cent. of the people who signed them were in favour.

Wednesbury Trades Council have also joined in the fight with a resolution of protest, stating "That this council views with alarm the possibility of Wednesbury Town Council endangering the rights of free democratic citizenship. Therefore, we demand that the local authority shall convene a public meeting enabling the public to decide the issue."

BRIDLINGTON'S TEST PLEBISCITE

10 to 1 in Favour

Delay in the completing of the local plebiscite has prevented the renewed demand for Sunday opening at Bridlington being presented to the January meeting of the Council.

The organisers are determined that the plebiscite shall be as complete as possible, and specially printed slips are being left at every house in the town with a request to occupiers to state whether or not they are in favour of Sunday opening.

Several hundred forms have already been returned, and the replies given indicate that the final count will show a 10 to one vote in favour of Sunday opening.

Kettering to Try Again

Having recently made an unsuccessful application to the Council for Sunday opening, Kettering Sunday Cinemas Association has decided to make further approach, which will be put forward in time to be dealt with at the January meeting of the local authority.

WEDDING BELLS AT PORTSMOUTH

Bert Miller's Romance

The banns are up for Bert Miller, manager of the Savoy, Portsmouth, who is getting married at St. Cuthbert's Church, Copnor, at 11 a.m. next Tuesday, January 31, to Mrs. Lillian Piper, of Kingsley Road, Portsmouth. Acquaintanceship began at the Gaiety, Southsea, where Mr. Miller was manager for 2½ years at the same time as Mrs. Piper was secretary and cashier before going to A.B.C.'s latest Portsmouth kinema on its opening eighteen months ago.

ON THE SOCIAL SIDE

Entertainment Unlimited at Liverpool

R.E.F.'S SIXTH ANNUAL DINNER

RENTERS, exhibitors and friends turned up in force at the sixth annual dinner and dance of Renter's, Exhibitors, Friends, "Ltd.," at the Bear's Paw Restaurant, Liverpool, on Friday. There was an attendance of about 150 persons, presided over by J. Haigh, chairman of the committee. There were no speeches to detract from the entertainment value of the programme.

Immediately after the dinner, dancing, interspersed with cabaret acts, continued until 2 a.m.

During the evening there was a prize competition, the principal prizes being a cut-glass table lamp given by Mr. and Mrs. C. O. Davies, and a large box of chocolates presented by Miss Winters (secretary to J. H. Haigh).

There were cabaret acts by Shaw and Weston (from the Empire Theatre), Billie Martin and Pauline (from the Grafton Ballroom), the Rhythm Boys, George Thompson (who gave a tipster act), and Edgar Bros.

The committee of the R.E.F.'s, to whom credit is due, comprises J. H. Haigh, R. E. Ratcliff (Tunnel Road Picturedrome), F. Dickson (A.B.F.D.), Harry Goodman (Paramount), Cyril Taylor (Warner Bros.), and T. P. Nicol.

BACK TO FRONT

This is one of the "R.E.F.erences" printed on the back of the menu:—

"Film Traveller: They threw me out of the pit exit.

"Branch Manager: What did you say?

"Film Traveller: I told them I represented a very big company, so they took me inside and threw me out of the main entrance."

TRADE THANKED FOR CHARITY WORK

Lord Mayor's Speech at Birmingham Luncheon

The annual luncheon preceded the business meeting and was attended by practically all the managers of the Birmingham renting houses. The principal guest was the Lord Mayor of Birmingham (Ald. J. Crump). In submitting the only toast, that of the "Visitors," Coun. HODGE coupled with it the name of the Lord Mayor. He thanked the latter for the interest he was taking in the work of the branch.

In a brief reply Ald. CRUMP referred to the valuable work the branch had done on behalf of local charities. Like his predecessors, he had found the members always ready to come to his assistance in the cause of charity.

Referring to the forthcoming visit to Birmingham of the King and Queen, Ald. Crump jocularly remarked that he was "out for the biggest bid for the film rights of that Royal visit." Such an offer might save him from approaching the exhibitors at some future date to make a collection in their houses. He hoped the chairman would pass the suggestion on to those responsible for producing such films.

Paramount Festivities at Brum

The Grand Casino, Corporation Street, Birmingham, was the venue on Thursday last week of the annual dance of the local Paramount staffs. All associated with the Paramount Theatre, the Futurist Theatre and the Birmingham branch of the Paramount Film Service, with their chiefs—Messrs. Holderness, Revis and Bolleten—and their friends joined in the revels.

The guests included R. Dwyer, general manager of the Paramount Theatre, Liverpool, and a number of the local pantomime stars, including Tommy Trinder, from the Prince of Wales Theatre, Birmingham.

Manchester N.A.T.K.E. Celebrates

A "Golden Jubilee" ball is being organised by the Manchester and Salford branch of the N.A.T.K.E., and will be held on Wednesday, February 8. It will take place at the Plaza Ballroom, Oxford Street, Manchester, and amongst others Barry Lupino, Davy Burnaby, George Betton, Phil Strickland, Collinson and Dean, and Eleanor Fayre have promised to appear. Alderman J. Toole, T. O'Brien (general secretary) and W. J. Munro (secretary Trades Council) will be present. Tickets, at 3s. inclusive, are obtainable at 28, Oxford Road.

BRISTOL A.B.C. BALL

On Friday, February 3, the Bristol A.B.C. Social Club has arranged an Usherettes' Ball at the Coliseum, Clifton, in aid of the C.T.B.F.

Tickets can be obtained from all Bristol A.B.C. kinemas.

Kinema Site Wanted at Looe

A site at Looe for the erection of a kinema is sought by F. E. Dart, of Looe, who has verbally offered the local harbour commissioners the sum of £104 per annum for a suitable site.

Consideration of the offer was postponed pending a decision of the Sailing Club as regards its option on a site indicated.

Stanley Fields and Peggy Shannon in BLACKWELL'S ISLAND (First National), briefly reviewed on page 3

Showing Next Week in London

Astoria.—"My Lucky Star" and "The Mysterious Mr. Moto" (20th-Fox).
Carlton. — "Conflit" (European Film Dist.).
Curzon.—"Education de Prince" (United Curzon Corp.).
Davis Theatre, Croydon.—"Algiers" (U.A.) and "The Rage of Paris" (G.F.D.).
Dominion.—"Boys' Town" (M-G-M) and "The Last of the Cavalry" (British Lion).
Empire.—"The Citadel" (M-G-M).
Gaumont.—"The Cowboy and the Lady" (U.A.) and "The Gaunt Stranger" (A.B.F.D.).
Leicester Square.—"The Mikado" (G.F.D.).
London Pavilion.—"The Lady Objects" and "Adventure in Sahara" (Columbia).
Marble Arch Pavilion.—"You Can't Take It With You" (Columbia).
Metropole.—"Boys' Town" (M-G-M) and "Flight Into Nowhere" (Columbia).
New Gallery.—"Old Bones of the River" (G.F.D.).
New Victoria.—"My Lucky Star" (20th-Fox) and "Free To Live" (Columbia).
Odeon.—"The Return of The Frog" (British Lion) and "Letter of Introduction" (G.F.D.).
Paramount.—"The Mad Miss Manton" and "Mr. Doodle Kicks Off" (R.K.O.-Radio).
Plaza.—"Stolen Life" (Paramount).
Regal.—"Submarine Patrol" (20th-Fox).
Ritz.—"The Great Waltz" (M-G-M).
Stoll.—"That Certain Age" (G.F.D.) and "Blockheads" (M-G-M).
Tivoli.—"Marie Antoinette" (M-G-M) and "The Mysterious Mr. Moto" (20th-Fox).
Warner. "Angels With Dirty Faces" (Warner).

NEAGLE AND WILCOX AT PETERBOROUGH

Educationalists' Tribute

Continuing their provincial tour, Anna Neagle and Herbert Wilcox were given a great reception at Peterborough last Friday, when they attended the city's first annual Press ball. They were welcomed by a committee of leading educationalists, with Mr. Walter Smith, manager of the local Odeon. The spokesman, Alderman I. Whitsed, paid high tribute to the educational value of Miss Neagle's films.

After meeting Pressmen at a hotel, Miss Neagle and Mr. Wilcox made a brief appearance on the stage of the Odeon, where "Sixty Glorious Years" was being shown. They went on to the Press ball at the Town Hall, where they were welcomed by a brilliant company of 300, which included the Marquis of Exeter, Lord and Lady Burghley, Viscount and Viscountess Suirdale, the Mayor (Mrs. L. V. Bryant), the Mayoress (Lady Craig), John Stuart, the film star, and many other city and county celebrities.

GAIETY, BIRMINGHAM, READY IN AUTUMN

1,500 Seater to Replace Old Building

At the last meeting of the Birmingham Public Entertainments Committee the licence for the reconstructed Gaiety Picture House, Coleshill Street, was renewed. It was reported that the old theatre had been demolished and the erection of a new 1,500-seater commenced.

This new house, which will be ready for opening early in the autumn, replaces the old Gaiety Theatre which has been closed since the explosion there in 1936.

REGAL, WIDNES, BIRTHDAY CLUB

H. Cookson's Record

The children's Birthday Club at the Plaza, Widnes, which was organised some time ago by manager H. Cookson, has now attained a membership of 1,300. Mr. Cookson, who has been with the kinema since it opened, is a showman of wide experience and very popular among the children of the club, who meet every Saturday.

The Plaza is owned by the Cheshire County Cinemas, of which R. H. Godfrey is managing director.

PIXTONS
THEATRE
FURNISHERS
47/48 BERNERS ST
LONDON W.1

SPEECH SOUNDS MECHANICALLY PRODUCED

A NOVEL [BELL TELEPHONE INVENTION

AN entirely mechanical speech producer, into which no human voice is fed, is announced by Western Electric, this being an invention upon which the Bell Telephone laboratories have been at work for some time.

It is claimed for the new invention that this voice-organ creates human speech in any language with limitless variations of accent and inflection. Foreign phrases in languages unknown to the operator are synthesized as readily as the English words. It is operated by means of a keyboard control-pedal. The keys produce various sound combinations, while the foot-pedal regulates accent and inflection. A specially trained corps of twenty-four girl operators will demonstrate the "Voder," as it is called, at the New York and San Francisco World's Fairs this year.

The apparatus consists of four cabinets, three of which are provided with loud speakers, and a table provided with the keyboard and switches. Two banks of black and white keys, each arranged in a semi-circle, are within convenient reach of the fingers. There are five keys for the left hand and six for the right. On a slanting board behind the table are a number of switches, which bring the total number of controls up to twenty-six. On the floor is the pedal controlling accent and inflection.

Only the white finger keys are used in constructing the words. Each key not only produces a particular kind of sound, but it is also a volume control device, so that any sound can be produced with a desired intensity.

Two Fundamental Sounds

Nothing is fed into the machine except two sets of electrical oscillations. One set produces a hissing sound and the other a more musical vibratory sound, such as that produced in the throat sounding of vowels in ten ranges of frequency, from 10 to 7,000 per second. From these two elements, with controls for volume and frequency, the operator synthesizes any desired sound. The two fundamental sounds are produced by means of the electric circuits called "relaxed oscillators."

The device, conceived and constructed at the Bell Telephone Laboratories, grew out of a demonstration given at the Harvard Tercentenary Celebration by Bell scientists. At that time they demonstrated that an electrical current carrying voice modulations could be passed through filter circuits which would sort out the vibrations in each frequency range and put them in a separated circuit. When these vibrations are reassembled electrically the original voice is re-created.

The process by which the operator creates speech involves the mental methods used by a stenographer who listens to the spoken words and breaks them down to their simplest sounds that can be represented by her pot-hooks, loops, lines and dots. The Voder operator, instead of selecting a symbol, must select a key or combination of keys which will give the desired sound.

In the Voder there is an electrical source of sound corresponding to the vocal cords, and there is a pedal for changing its pitch and for giving to speech a rising or falling inflection as desired.

When the operator wants the sounds made by the vocal cords, instead of the whispered sounds or consonants, an arm-rest switch is depressed. Then the particular part of this vocalised sound which are wanted are selected by playing the proper keys.

Saw-toothed Wave

The source of this sound is the so-called relaxation oscillator, which gives a saw-tooth wave in contrast to the smoothly rounded wave of a pure musical tone. This saw-toothed wave has a fundamental note which gives the whole sound a definite pitch. Broad changes in this pitch mark the difference between male and female voices; gliding change of pitch over a smaller range constitutes inflection. The Voder may be adjusted to a man's voice or woman's voice by turning a knob. Its words may be made to state a fact, ask a question or emphasise a word, according to the motion of the foot pedal.

In order to accomplish vowel modulation the Voder is provided with 10 keys. Each of these operates a variable attenuator to control the current in a definite frequency range. The source of current for each attenuator is an electrical filter which picks from the saw-tooth wave one particular group of its overtones. Normally, each attenuator is an open circuit so that no sound comes through. The vowel sounds

Continued in column 3

The Observation Window

B.K.S. Refresher Courses

A SUB-STANDARD NEWS REVIEW

A Catalogue of Documentaries

DETAILS of the three courses of lectures designed as refreshers for technicians are made public by the British Kinematograph Society, which is sponsoring the courses. They are to be held on Fridays, beginning February 3, in the School of Kinematography at Regent Street Polytechnic, and will each consist of six lectures.

THE first course, which covers processing and sensitometry, has as its lecturers A. Pereira, F.R.P.S., I. D. Wratten, and Malcolm Hoare. Studio Lighting and Camera Work is a subject to be handled by Bryan Langley and other leading cameramen, and John New. This begins on March 17.

THE final course on Kinema Mechanics opens on May 5. In this, A. S. Newman, F.R.P.S., F.R.M.S., will speak on this and the following Fridays on mechanical principles, lubrication; construction of gates, sprockets, magazines, etc.; silencing and printer design.

THE fee for each course of lectures is a guinea, but, as already announced, studio technicians who are temporarily out of employment may apply to the B.K.S., 66, Haymarket, S.W.1, for free or half-fee privileges. The Society is prepared to pay the whole fee for any one course in respect of any B.K.S. member now employed, and half the fee in respect of any other bona-fide unemployed technician not a member of the Society. All applications will be treated in strict confidence.

A REVIEW of the world's news in 1938 has been compiled on sub-standard stock by Castle Films, Ltd. (Bell and Howell, Ltd.), in 16-mm. and 8-mm. gauges, under the title of "News Parade of the Year." The sound version is 350 ft. in length, the silent 360 ft., and the film is made up of shots of the world's important events. The companion film is "Sport Parade of the Year," recording outstanding sports events.

NEARLY one thousand interesting short films, including cartoon, puppet, silhouette, abstract and other experimental films for which film societies are always searching, are listed in the catalogue of "Some British and Foreign Documentary and Other Short Films, published last week by the British Film Institute, at 2s. 6d.

THE films—many of which have been quite difficult to trace—are all available for booking in England, and wherever possible the country of origin, year of production and name of the director have been given. The list is divided into ten sections, including "Abstract and Experimental," "Art and Architecture," "Cartoon, Puppet and Silhouette," "Comedies," "Historical and Political," and "Travel, Customs and Industries" in nearly every country of the world.

A SUB-STANDARD sound and picture apparatus run off the battery of a car is announced in a brochure from Czecho-Slovakia, the whole apparatus of which packs into two small cases easily within the carrying capacity of one man. One contains the sound-picture camera, with two magazines and accessories, the other the amplifier, mikes and cables. A special magazine contains 240 metres of sound-picture stock or 120 metres of stock for each purpose.

J BENSON.

Mechanical Speech Producer

Continued from column 1

require the selection of only one, two, three or four ranges of overtones. The other ranges contribute nothing to the sound.

Considering all the keys, there are 23 different sounds available to the Voder operator.

Working out the linguistic possibilities of the device and evolving a technique for its operation was the difficult task turned over to S. S. A. Watkins, who developed a course of training and instructed a corps of operators.

THIS WEEK'S PROJECTION ROOM

RCA High Fidelity sound apparatus with Ross projectors is installed in the tiled projection room of the Regal, Southport, A.B.C.'s recent opening in the Lancashire town. A Ross slide lantern is also installed

SHIP CARBONS

EXPOSURE FOR COLOUR FILMS

B.K.S. PRESIDENT ADVANCES NEW THEORIES

NEW theories on the subject of ascertaining the correct exposure for colour films were put forward by A. G. D. West, M.A., B.Sc., A.R.P.S., president of the British Kinematograph Society, in the course of a paper given last week to the Royal Photographic Society. Mr. West's remarks referred to Kodachrome and Dufaycolor, but would no doubt be equally applicable to other systems.

For correct colour values, exposure must, he asserted, be accurate to within 25 per cent. There are two methods of using the photo-electric exposure meter, pointing at the light source, or pointing at the subject. A table shown indicated that existing commercial meters gave widely inconsistent results, varying by as much as three-to-one on different types of subjects.

Meter Accuracy

The speaker had constructed a more accurate type of meter, comprising a gas-filled photo-cell, a dry battery, and a meter, which he found gave results identical with the Actinometer, except for minor differences in colour sensitivity, the latter meter affording an absolute standard of exactness.

However, Weston and Avo meters had been adapted by Mr. West by adding an opal glass and a suitably calculated mask, to give similar results, being used by being pointed at the source of illumination. Suitable correcting factors must then be applied, which can, however, be used with little experience.

Effect on Colour Rendering

Mr. West illustrated his paper by a number of Kodachrome films and Dufaycolor slides, first showing the effect of varying exposures on colour rendering, and then illustrating the accuracy of exposure attained. In hundreds of feet he had not, he said, had to scrap more than one shot, even though some of the subjects necessitated working at f/2 and at half-speed.

A. C. Banfield suggested that stock manufacturers should indicate what degree of contrast their stock would accommodate. He thought, too, that in bright light Kodachrome stock was relatively faster than with dull light, a point which F. J. Tritton explained as being due to the fact that there was a greater difference in the meter than the stock.

THE KALEE 12

Striking Features of New Projector

A new projector is this week announced by Messrs. Kalee, Ltd.—the Kalee 12, a worthy successor to the Kalee 11, which is installed in so many kinemas throughout the country and abroad.

In construction the new model possesses many advantages over its predecessor and over competing machines. The most radical advance is the use of a drum shutter behind the gate, which gives a higher optical efficiency and materially reduces gate heat; it embodies an exceedingly simple and absolutely dependable form of safety shutter, which is capable of withstanding the heat of the arc indefinitely.

The gate is of particularly sound design, and although easily removable for cleaning, cannot possibly be replaced in incorrect alignment, nor can it become misaligned through wear. A point of convenience is the duplicate framing aperture above the projection aperture, which facilitates the threading of the film in rack.

The mechanism is massive and is built to last. A feature of the lubrication system is that the pump forces the oil into a transparent cup at the top of the mechanism, whence it flows to all points, and where the projectionist can see at any moment that it is being properly circulated; a steep projection rake can have no effect upon lubrication. Sprockets and shafts are made of the finest steels, and non-metallic gears are introduced into the gear train for the purpose of ensuring silent running. The intermittent sprocket has a single fixing screw.

The Kalee 12, a full description of which will appear in next month's IDEAL KINEMA, will be on view shortly at Kalee branches. Already several installations have been made, with complete satisfaction.

Stanley Bishop, organist at the Ritz, Keighley, since March last, has been appointed organist at the Ritz, Huddersfield. Previously, he has held kinema appointments at Manchester, Bradford and Derby.

United Artists' "Divorce of Lady X" Contest

LONDON Film Productions and United Artists Corporation have pleasure in announcing the winners of their "Divorce of Lady X" exhibitors' exploitation contest, as follows:—

First Prize, £50.—H. Bedford, Empire, Barnsley.

Second prize, £25.—Leslie C. Holderness, Paramount Theatre, Birmingham.

Third Prize, £15, plus £3 3s. Consolation Prize.—*Jointly*: H. Kerr, Odeon, Reading, £3 11s.; L. V. Walshaw, Astoria, Folkestone, £3 11s.

Four Consolation Prizes of £3 3s.—C. A. Crathorn, Odeon, Dudley; S. Caro, Odeon, Clacton-on-Sea; D. Cheesman, Majestic, High Wycombe; J. M. Yardley, Odeon, Hanley.

VICTORIAN LINK AT DEAL

100-Years-Old Lady Helps "Sixty Glorious Years"

A DIRECT link with Queen Victoria's reign was secured by C. S. Burgon in his publicity for "Sixty Glorious Years" (RKO-Radio) at the Odeon, Deal, by persuading a local lady, who was received twice by the popular Queen, to figure in the campaign. To provide a picturesque contrast Mr. Burgon's 10-year-old daughter was dressed in correct Victorian style and, with genuine pram and doll of that period, toured the districts of Deal and Walmer, creating considerable interest. When photographed together, Mrs. Miller (the 100-year-old lady) and young Eileen conveyed an impression of the film's title.

Advance publicity was achieved with notices in the local Press and personal announcements by the manager from the stage, while in the foyer of the theatre a colourful tableau held the attention of patrons. Surmounted by a Tudor Crown and flanked by stills from the film, the scene portrayed Queen Victoria, Princess Victoria and Prince Albert in a drawing-room setting.

As the playdate approached, a loudspeaker van with banner and posters toured the district, while additional outside publicity was secured by posting notices on Southern Railway vans.

A fine piece of exclusive advertising was effected by securing the negative plate of a photograph of C. Aubrey Smith inspecting the Duke of Wellington's actual chair in Walmer Castle before the making of the film. Made into a slide, this method of approach produced good results. Direct contact was made with the head of every church and school in the district by personal letter and telephone.

During the week of screening personal announcements from the stage were made and newspaper articles were exhibited in the foyer. The kinema's façade was decorated attractively.

Young Eileen Burgon, daughter of manager C. S. Burgon, with 100-years-old Mrs. Miller, who was received twice by Queen Victoria, photographed at the dignified lobby display constructed in the Odeon, Deal, for SIXTY GLORIOUS YEARS (RKO-Radio)

Angling Club Lays the Bait at Southsea

"SPAWN OF THE NORTH" ENTERPRISE

ANGLERS and fishmongers helped Patrick Reed, of the Odeon, Portsmouth, with his clever exploitation of "Spawn of the North" (Paramount). Members of the Southsea Sea Angling Club hoisted banners on their boats worded: "We are just going out to get 'Spawn of the South.' Have you seen 'Spawn of the North' at the Odeon, North End?" The novelty of seeing boats with banners attracted large crowds to Southsea beach each time they left the shore to go fishing, and excellent publicity was obtained.

Tie-ups were secured also with several fishmongers, who displayed art cards with their salmon stating: "This is the finest 'Spawn of the North.' See the film at the Odeon, North End."

The canopy of the theatre was used for a particularly realistic display depicting a scene from the film. Blue concealed lighting illuminated what appeared to be the sea, and searchlights from two cut-out cabin cruisers made a most effective "draw." Probably the most effective feature in connection with the display was the 20-ft. board erected from two trees some 50 or 60 ft. across the road bearing the simple wording: "See 'Spawn of the North' next week at the Odeon." From time to time the beams of the searchlights were flashed from the cruisers on to this board, throwing the announcement into bold relief, and consequently it was seen by thousands of passers-by.

Press criticisms of the film were featured on the screen for a fortnight prior to playdate, and specially prepared throwaways were distributed, many being sent personally through the post.

GAS-HEATERS AS PRIZES FOR "FREE TO LIVE"

Bristol's Interesting Contest

Tie-ups were arranged with the Ascot Gas Heater Co. by E. C. Webb, of the King's, and C. Ledger, of Whiteladies, Bristol, in connection with a publicity campaign for "Free to Live" (Columbia).

Displays of gas heaters were made in the foyers of both houses, the angle being that a gas heater enabled the housewife to be "free to live" a life of leisure. With the co-operation of a local paper, a competition was run, with an Ascot heater as the first prize to the person from each theatre who sent the best reply to the question what they would do with £50,000 if they had it.

A further tie-up with Buckfast Tonic Wine was also arranged, and a display of this wine was made on the balcony lounge at the King's and in the foyer at Whiteladies. Displays to the number of about 30 were made in the windows of wine merchants, chemists, grocers and other stockists of the product.

COVENTRY TIE-UP CAMPAIGN

Chemists Aid "St. Martin's Lane"

Twenty chemists, each featuring razors against a background depicting Charles Laughton using a frying-pan as a mirror when shaving, formed the backbone of an intensive tie-up campaign launched by H. G. Irving in conjunction with "St. Martin's Lane" (A.B.P.C.) at the Empire, Coventry. This effective line of approach was supported by varied displays in furniture stores, dry cleaners and a book shop—on the Elsa Lanchester book—and in each case the publicity material was accompanied by a directional notice resembling the A.A. type, but A.B.C. was substituted for the familiar mark.

Incorporated in a colourful cut-out vestibule show was a locked box explained by an adjacent notice worded: "Free tickets to patrons possessing a key to open the door to 'St. Martin's Lane.'"

Cars Parade for "Test Pilot"

As a tie-up with "Test Pilot" (M-G-M) at the Odeon, Bury St. Edmunds, Mann, Egerton and Co., automobile engineers, toured Flying Standard cars around the town.

BRISTOL HUNTS FOR VANISHING LADY

Stores and Newspaper Help G. A. Foster

MANY Bristol shoppers were searching for a vanishing lady the other day as the result of a stunt operated by G. A. Foster, of the Regent, for "The Lady Vanishes" (M-G-M).

In conjunction with the *Bristol Evening World* it was arranged that on the Saturday prior to the opening date of the film, a lady should visit four certain stores in the centre of Bristol, making purchases in each. A photograph of the lady was published in the paper the day before and vouchers for admission to the theatre to see the film were offered to any person who challenged the mystery lady in either store. The challenger had to carry a copy of the paper, and to make the challenge in the exact form as printed in the paper: "Are you the Vanishing Lady from the Regent?"

The stunt aroused a good deal of interest, and Mr. Foster secured some excellent publicity for the film by it.

ESCAPED LEOPARD ADVERTISES FILM

"Free to Live" in Torquay

Excellent publicity for the Columbia film, "Free to Live," at the Regal, Torquay, was derived by Hugo Milliken from the recent escaped leopard incident. Within twenty minutes of the issue of newspaper placards announcing the escape, Mr. Milliken seized upon the chance of securing topical exploitation by issuing imitation contents bills bearing a picture of a leopard's head and the wording: "The leopard is 'Free to Live'—so is Cary Grant at the Regal."

The effect of the stunt was greatly increased by the fact that the newsvendors carried the bill alongside the local paper's placards.

As the escaped beast was stationed only three miles from the kinema, Mr. Milliken and his assistant, W. E. Tucker, joined in the hunt.

TEACHERS CIRCULARISED FOR "ROBIN HOOD"

Personal Touch in Lowestoft

Every schoolmaster in Lowestoft was the recipient of a personal letter from R. Corbett when he was boosting the presentation of First National's "The Adventures of Robin Hood" at the Marina Theatre. The historic angle was given in the letters as an excellent reason for every child to see the film.

Further outside publicity was achieved as a result of tie-ups with six local shops, three being with ladies' hat shops, who featured the now popular Robin Hood hats, with stills and art cards. In the theatre's vestibule an attractive show was made of a large cut-out display, which was flanked by a board containing Press criticisms.

Small-Advertising Pays in Bristol

A feature of the exploitation put over by K. H. Guscott, of the Orpheus, Bristol, for "Strange Boarders" (G.F.D.) was the use of small advertisements in the furnished apartments vacant columns of the three local papers. The advertisement ran: "'Strange Boarders.' E. Phillips Oppenheim's great mystery thriller, starring Tom Walls, is at the Orpheus, Henleaze, to-day."

Mr. Guscott also arranged tie-ups with a number of the leading libraries in connection with the book.

CHICHESTER PRESS BOOST

T. D. Hunt broke new ground in Chichester, recently, when he inserted in the local *Observer* a full page advertisement announcing the January and February attractions at the Regal. As this is the first time that a kinema has used this exploitation angle in Chichester, coupled with the fact that a New Year's greeting headed the advertisements, the experiment proved to be highly successful.

PATRONS *PAY* TO SEE PUBLICITY

Boxing Bouts Staged for "The Crowd Roars"

A REMARKABLE experience, that of patrons actually paying to see the publicity for a film a week before its scheduled screening, was witnessed by William Tansley when publicising "The Crowd Roars" (M-G-M) at the Studio, Bletchley. This unusual state of affairs arose because the town's popular sport—boxing—was made the object of a well-conceived campaign.

The local promoting club was contacted and as a result two matched boxers were persuaded to stage an exhibition round at each performance during the week prior to playdate. For the event a genuine ring, consisting of the club's own equipment, was constructed on the stage, and in addition to providing authentic atmosphere for the demonstrations, this was capitalised for further publicity put over in a true showman-like manner.

Trailer Presentation

To the accompaniment of noises-off over the P.A. system and a sound track from a fight film, the N.S.S. trailer, which was especially suitable for this stunt, was shot on the screen immediately after the exhibition round with a remarkably fine effect.

Boxing fans were even further delighted on two nights when the town's local champion arrived to take on the next best heavyweight and gave a convincing display.

The exploitation, which had the effect of bumping up receipts, was absolutely free of charge, and at the same time the value of word of mouth publicity was proved, for although no advertising announced the fighting, practically everyone in Bletchley heard about it.

Several patrons entering the studio explained to Mr. Tansley that their chief object of visiting the house that week was to see his publicity for "The Crowd Roars."

2,000 "SMILERS" ENTER S. SHIELDS CONTEST

Press Backing for "The Drum"

A painting competition, organised in conjunction with the *South Shields Gazette* "Smiler" Club, which has a membership of 20,000, formed the backbone of Ernest F. Johnson's exploitation for "The Drum" (U.A.), at the Scala.

Over 2,000 youngsters of under 16 or under 12, the two sections for entrants, signified their entry in the competition which was advertised by 100 d.c. issued by the paper. In addition, in every issue of the paper for six days during the operation of the contest, a block with varying editorial, kept the event to the foreground. On the Saturday morning a special matinée was held for the presentation of prizes by the "Smiler" Queen.

Further publicity was given the film by posters on all railway stations and full window tie-ups with Woolworth's for Drene shampoos; Marks and Spencers for Sabu stockings; Chain Libraries for the book; and Sixty Minute Cleaners, whose window drum was utilised.

"There's Always a Woman" in Ramsgate

J. H. Begg amused the residents of Ramsgate, Kent, with a simple and economical stunt he staged in connection with the screening of "There's Always a Woman" (Columbia) at the Odeon.

Mauve cards bearing only the title of the film and a girl's name—Joan—followed by the Odeon's telephone number, were left in buses, cars, trains, hotels and cafés, and a number were posted to men in the town. Several inquiries were received by telephone and the inquirer was asked to call at the theatre and a meeting would be arranged—this was, of course, Joan Blondell, star of the film. The stunt worked very smoothly and a good amount of publicity was gained.

Playing on the title of the G.F.D. film, "Kicking the Moon Around," Mr. Begg constructed an attractive window display with the aid of a local store, consisting of a pair of cut-out legs kicking a moon. In the moon was a photograph of Ambrose, while stills from the film were prominently laid out. Two music dealers also co-operated in the boost.

In connection with "There's Always a Woman" (Columbia), the management of the County Playhouse, Wigan, conducted a novel competition for their patrons who were asked to give their ten best rules for getting along with a difficult husband.

UNIFORMS AT ECONOMY PRICES

BEST QUALITY MATERIALS

WRITE FOR MATERIALS AND DESIGNS TO

THE UNIFORM CLOTHING AND EQUIPMENT CO. LTD.

10/11, CLERKENWELL GREEN, LONDON, E.C.1

Phone: Clerkenwell 3331-2-3

PATERSONS LTD

SCOTTISH THEATRE FURNISHERS

79 HOWARD ST. GLASGOW

ESTABLISHED 1832 ••• PHONE CENTRAL 2289

AROUND LONDON with the SHOWMAN

PECKHAM MANAGER'S ENTERPRISE: SOUP FOR QUEUE PATRONS: NOVEL PRESS ADVERTISING IN PENGE

NEW RECORDS AT WARNER THEATRE

A section of the crowds which thronged the Warner Theatre, Leicester Square, over the week end to see ANGELS WITH DIRTY FACES. This Warner film has fulfilled every prophecy of its success by establishing four new records at the popular West End house

Below: H. Arnold's powerful PYGMALION (G.F.D.) display in the foyer of the Odeon, Balham, created with the use of large-scale posters, a solitary figure and skilful lighting.

AT the invitation of J. S. Elliot, of the Tower Annexe, Peckham, I attended the G.-B. Studios, Shepherd's Bush, on Friday morning to view the preparation of a novel showmanship idea, the production of a special trailer to introduce "The Cheat" (Unity). The idea behind this short introductory film is not only novel but is worthy of strong commendation, for it has great possibilities in bringing the kinema manager into closer contact with the patrons.

Mr. Elliot, in his evening dress attire, addressed the kinema audience from his office, requesting their help in his experiment in showing Sacha Guitry in "The Cheat"—a French film, in fact, the first product of that country to be presented at the G.-B. house.

Standing at the desk on a somewhat palatial set rigged as an office, he spoke the following lines: "Ladies and Gentlemen, it may surprise you to see me appearing on my own screen, but it occurred to me that owing to the unusual nature of the film, which is quite different from any picture that you may have seen before, I believe, if you appreciate really good acting, plus an unusual story, you will enjoy 'The Cheat.' Therefore, my object in speaking to you is to ask for your personal help in this experiment—for it is an experiment. Drop me a postcard and tell me what you think of 'The Cheat'; I'll appreciate it very much."

I was considerably surprised at the way Mr. Elliot faced the camera, which, even to seasoned players, is sometimes an ordeal. However, the great help given by the G.-B. unit under W. F. Elliot should be recorded, for so deftly was the take handled that the whole business was over, including rehearsals, in 15 minutes.

The trailer, approximately 100 ft. in length, was shown on Monday at the Tower Annexe and was received with favourable comments.

Hot Soup for "Ragtime" Queues

Over 70 shop-window displays were secured by Cecil Burrage, of the Queen's, Bayswater, to advertise the run of "Alexander's Ragtime Band" (20th Century-Fox).

This fine series was made possible through the medium of Heinz, makers of the well-known "57" Varieties. The soup manufacturers were exploiting a shopping week, and the titles of the songs in the film provided slogans for advertising the soups. Such lines as "Everybody's Doing It," "Now it can be told," etc., were linked up in praise of the film and the commodity with emphasis in the form of stills in the window shows.

There was a particularly fine vestibule display at the Queen's, carried out to the design of Mr. Burrage by Art Display. It took the form of pyramids of soup tins, with a decorative set piece in the centre, showing a drum tilted on end and music notes falling out. At the foot of the display were credit announcements.

As an additional attraction the manufacturers gratuitously provided the kinema management with a thousand tins of their commodities for distribution to the patrons. Samples of the soups, hot and steaming, were handed to the persons in the queues by white-coated chefs.

Musical Advertising

In addition to two imposing canopy cut-outs constructed at the Ritz, Bowes Road, for "Alexander's Ragtime Band"—H. M. Boyle arranged four useful tie-ups with music and radio dealers as an advertisement for the 20th Century-Fox musical.

Sheet music of the song hits in the picture, gramophone records and the musical nature of the production were stressed in all displays, including a reciprocal one in the circle lounge of the Ritz, where three records and several pieces of musical score affixed to a gaily painted board informed patrons about the film. Downstairs, in the foyer, stood a large, colourful three-plane model with portraits of the stars amid an array of musical impedimenta such as drums, with a miniature dance band in front in the position of a "ground row."

A "Cheat" Competition

Bernard C. Hunt considered "The Cheat," which stars the famous French actor, Sacha Guitry, to be so unusual a film that he stimulated the interest of his patrons at the Marlborough Theatre, Holloway, by inaugurating a simple competition. Patrons were invited to see the production and then write on a special entry form an apt, concise criticism in six lines, the best entry earning a prize of a guinea. The entry form drew attention to the outstanding features of this play and competitors had to attach the usual half of an admission ticket.

Mr. Hunt continues to use the alcoves which are an architectural feature of the frontage of the Marlborough as sites for arresting cut-outs which are lit at night by spotlamps wired to flashers. As the upper part of the building is in shadow compared with the brilliant area beneath the canopy, these flashing displays stand out remarkably well after sunset and few people passing the house can fail to notice them.

Travelling Belisha Beacon

The publicity campaign for "Pygmalion" (G.F.D.) carried out by Ken Dawes at the Walthamstow Granada included additional posters; the distribution of 8,000 special handbills referring to "The biggest laugh in Walthamstow to-day—'Not b—— likely!,' the phrase used by Wendy Hiller. . . .," etc.; and the employment of a man to parade the district (which abounds in busy, narrow streets) with a Belisha beacon labelled to indicate that it was to help people across the road to the Granada.

Mr. Dawes has been showing in his vestibule the handsome Lonsdale Darts Trophy which is being presented by the *People*—a friendly gesture to a competitor of the kinema. Another novelty in his ample vestibule is a new illuminated pillar beside the usual Bernstein notice board. This pillar, which is hollow, has the letters of the word "NEWS" cut vertically and lit from behind by lamps wired to a set of flashers.

"Pygmalion" Publicity

David Darragh shared the wonderful business witnessed generally with "Pygmalion" (G.F.D.) and his campaign at the Penge Odeon had several novel features. Besides a fine lobby display consisting of a painted panel headed by a fine enlarged portrait of Leslie Howard, an impression of a London alley and paintings of Wendy Hiller before and after her transformation, he used three narrow vertical glass panels between the entrance doors as sites for "puzzle" messages spelling out the name of the picture thus: (1) "Miss" and a picture of a pig; (2) "Pygmalion" and a silhouette of a man (male); (3) "Not b—— likely!" and a picture of a lion. This caught the eyes of all who passed or entered the theatre and proved highly effective. Supplementing his usual newspaper advertising, he took a large space, down the centre of which was printed:—

Prepare
Yourselves for the
Greatest
Masterpiece of comedy,
Aided by
Leslie Howard's
Irresistible charm, at the
Odeons, Penge and West Wickham,
Next Monday, for six days.

The contrast between the large capitals spelling the name of the Shaw classic and the smaller type of the descriptive wording, combined with the isolation of the message in the centre of a rectangle of white space, made this announcement stand out on a page of crowded matter.

Alexander's Ragtime Organ

Supporting his somewhat puzzling advance exploitation for "Alexander's Ragtime Band"—which, as recorded in last week's KINE., had the desired effect of provoking the inquisitiveness of passers-by—A. R. Thornton presented an unusual boost at the Broadway, Hammersmith, for the 20th Century-Fox feature.

It will be remembered that during the week prior to the screening the letters A.R.B., standing for the initials of the film, were erected, with no accompanying matter on the frontage. Later on, however, Mr. Thornton plugged the full title—and the excellent musical numbers from the picture—by persuading a man with a piano-organ to cover his usual four-mile radius of the district with large notices relating to the screening.

As, by a lucky chance, the title number and several other tunes incorporated in the film were included in his repertoire, excellent publicity was secured three days before and during the week of presentation.

Radio for Ragtime

A. Higham Cowen, of the Muswell Hill Ritz, obtained support from Gray's Radio, local electrical and wireless store, in whose window was placed a catchy display linking "Alexander's Ragtime Band" (20th Century-Fox) with music and records. In return, Mr. Cowan made a fine display in his foyer of the latest patterns of radio and television sets from Gray's store.

Stressing the Stars

At the Hammersmith Gaumont Palace "Dick" Read, the general manager, shows a partiality for stressing the "star" angle of the films to be screened.

In the vestibule is displayed a large scale advertisement of the immediate week's programme, on which is shown the title of the film and the "star." There was a particularly noticeable exhibit for "The Amazing Dr. Clitterhouse" (Warner) and "The Cheat" (Unity Film), in which photographs of Edward G. Robinson and Sacha Guitry were predominant.

In connection with the latter film Mr. Read boosted the picture with a street parade of sandwichmen carrying posters with lettering "Who is the cheat?"; "Did he cheat?" and such like.

To publicise the run of forthcoming films Mr. Read has adopted a series of novel advertisements. Some half a dozen titles of future films are shown and underneath is a star-spangled design with a photo of the principal artiste in the centre.

Posters Pull

In a chat with H. Curtis, of the South Norwood Astoria, I discovered that this small house uses more poster publicity than many far larger halls, and this policy pays. Mr. Curtis told me that he has found that, if he has a good programme, he can compete fearlessly with any opposition, showing that it really is the film that matters.

The mailing list has lately been abandoned as it was found to have grown too large to be economic. Poster publicity is proved to be better than mailed matter at the Astoria.

G-B Heralds New Year With Intensive Exploitation Drive

APPEALING ANGLES IN "BACK TO THE KINEMA" CAMPAIGN

TO broadcast to the public the many outstanding films that have been booked for screening at houses on the circuit, Gaumont-British have embarked upon an intensive publicity drive which falls very little short of a private "Back to the Kinema" campaign. Organised and carried out by the company's theatre publicity department, the campaign incorporates many appealing ideas and covers a number of interesting angles.

As the spearhead of the attack, 1939 issues of the *Gaumont-British Herald* have been mailed to a million homes and delivered into the hands of many hundreds of picturegoers, with the result that at least five million people have been advised of the films showing at the circuit's 350 kinemas. Taking the form of a newspaper, this four-page publication contains plenty of interest for anybody who is attracted in any way to films.

On the front page, editorial is given to outstanding films due for early presentation, the centrespread carries illustrations of these, while the back cover contains short guides to filmgoers, and a stop-press column in which the variations in programmes at different kinemas are included. Edited and issued entirely from the G.-B. publicity department, this method of approach is proving very popular.

Another angle of attack is a special trailer compered by E. V. H. Emmett, of G.-B. News, who, in his racy, breezy manner, tells the public of the attractions coming to each individual theatre.

All the editions of the monthly programme for January, over a million in number, carried a special letter from a chief of the circuit announcing a special message to picturegoers for 1939. In all G.-B. first-run houses the New Year season was inaugurated by special first nights and civic receptions, and many film stars made personal appearances.

It is anticipated that over 10 million people by the end of January will have been covered with the news of the important film programme booked for G.-B. Theatres.

Black and White

The title of the A.B.P.C. film, "Black Limelight," seems to stress the two colours black and white, and I am rather surprised, therefore, that more exhibitors did not fasten on this in their publicity. One who did so, with excellent effect, was A. Fraser-Green, of the Edmonton Empire, whose lobby display consisted simply of a black velvet curtain on which were fastened a couple of stills from the film and white lettering spelling out the title. The effect could hardly have been less striking or more appropriate to the film.

Supporting this central display were a number of dummy newspaper contents bills affixed to the glass of the entrance doors.

I notice that the "cigarette swopping board" has now reached this theatre from the sister hall at Walthamstow.

High Talent

Some people think that the level of ability unearthed by amateur talent contests is pretty low, but H. J. Court has proved otherwise at the Sydenham Rink, where his Friday night contests continue to attract excellent business and the supply of amateurs shows no signs of running dry.

Recently, he put on a novel show which attracted considerable attention in the district—a duet by the theatre's resident organist, Kenneth Mezen, and Lyn Hellewell, a clever pianist, who won the first prize in one of the earlier competitions. The two musicians put over an excellent 15-minute organ and piano show of popular music under the title "Four Hands in Harmony."

LAZIE CHAIRS
Send for details and estimates NOW!
WITH NEARLY 70 YEARS' EXPERIENCE BUILT INTO THEM WE CANNOT BE EQUALLED FOR COMFORT & DESIGN
H. LAZARUS & SON LTD
10a, GREAT EASTERN ST., LONDON, E.C.2.
'PHONE: BISHOPSGATE 7538-9

By adapting the renters' advertisements which appear in the "Kine," Miss C. Morris, of the Pavilion, Reading, is able to present an artistic "Coming Attractions" board at a very low cost. The above illustration is a typical example

Southall Birthday Aids Hospital

OLD COUPLES AS GUESTS OF G-B. MANAGEMENT

THE ninth birthday of G.-B.'s Palace, Southall, was celebrated in a fine manner, for the kinema received considerable publicity in the local Press, and at the same time over £20 was raised for the Southall Norwood Hospital.

E. Nathan commenced his week of celebration by displaying a special birthday cake in the foyer, and patrons were asked to guess the weight, the entry fee being a donation of one penny to the hospital.

On the same day, 27 old couples, who had been married 30 years or more, were guests of the management, and this idea alone received generous mention in the local papers. At the end of the week the birthday cake was sold by auction, the final bid being £7 7s.

Mr. Nathan organised a very successful campaign recently to boost "We're Going to be Rich" (20th Century-Fox). The doorman was attired in "pearly" costume (coster fashion), and one of the usherettes wore a costume as used by Gracie Fields.

BECKWIN
Modern Theatre Furnishings

TO GREET YOUR PATRONS

With the best that modern Craftsmanship can give. Luxurious comfort . . . Smart Designs...Modern Colourings . . . Sturdy Construction...Guaranteed minimum 5 years Fair Wear and Tear... High Carbon Steel Springs...the most recent advancement in upholstery springing.

★ May we quote you for your next job? Tip-up Chairs, Renovations, Re-upholstery, Draperies, Floor Coverings, etc.
Reserve your copy of our new catalogue now being printed.

Beck & Windibank, Ltd.
Clement Street, Birmingham, 1.
Telephone: Central 3834. Telegrams: "Carpets," B'ham

"TEST PILOT" BACKED BY AIR FORCE

P.A. Van and Interesting Display for Blackburn Screening

LIONEL COLE, of the Majestic, Blackburn, secured the full co-operation of the manufacturers of Pilot radio sets in his publicity for "Test Pilot" (M-G-M). At a cost of over £40 the firm booked a full-page advertisement in a local newspaper, linking up their products with the film, and also provided 20,000 leaflets, which were distributed by the theatre staff and stockists of Pilot radio sets. All the stockists had window displays incorporating publicity matter for the film, and, in addition, purchased 150 shilling admission tickets, which they handed to potential customers.

By arrangement with the commanding officer of the Royal Air Force, Manchester, a R.A.F. recruiting van, complete with public address equipment, toured the town between the hours of 5.30 and 8.30 p.m. on the Wednesday and Thursday, and announcements were made through the loudspeakers advising the public to see "Test Pilot" at the Majestic.

Large 112-lb. aerial bombs, aeroplane propellers, engine parts and R.A.F. literature were displayed in and about the entrance to the theatre. Also, in the entrance was a window display which included a 5-ft. cut-out of Clark Gable and another window devoted to the latest model Pilot radio sets.

Sky-writing Illusion in Rochdale Foyer

A clever illusion, conveying the impression to patrons that a 5-ft. scale model 'plane had sky-written the words "Test Pilot" in the foyer of the Regal, Rochdale, was staged by Reginald Jordan as a feature of his publicity for the M-G-M film of that name. The effect was increased at night-time by skilful lighting arranged by small spotlights set up as searchlights.

A week before the playdate, patrons entering the Regal were attracted by twelve large scale model aeroplanes, loaned by the Rochdale Model Aircraft Club, which were suspended from the ceiling in formation with publicity material resembling sky advertising. During the play-week the attention of passers-by was captured by a full-size representation of a 'plane, constructed from odd material, which was erected over the canopy as if it had crashed. The staff made the dummy and considerable help was forthcoming from Mr. Jordan's assistant, H. C. Capper, who was formerly in the R.A.F.

As a result of a tie-up with a Pilot radio dealer, 3,000 throwaways were obtained free.

CIVIC RECEPTION FOR "BLOCKADE"

Barnstaple Screening Linked with Spain Appeal

Public interest was stimulated in the presentation of "Blockade" (U.A.) at the Gaumont, Barnstaple, by A. M. Carpenter, who arranged for the film to receive a civic reception. By linking the screening with a fund for sending a foodship to Spain he persuaded the Mayor of the Town (Coun. C. F. Dart), Richard Ackland, M.P., and a number of local dignitaries to attend the first night's screening and address the audience.

Favourable comments on the film were made by the Mayor and M.P. who outlined the fund's scheme and spoke of conditions in Spain. As a result of the management's generosity in allowing collections for the appeal to take place at the kinema on several nights a considerable sum was raised. In addition, valuable publicity was forthcoming for the Gaumont in the form of long editorial notices with blocks in the local Press.

In addition to this successful item of publicity, Mr. Carpenter has kept the Gaumont in the public's eye lately with a number of interesting stunts. At the conclusion of a petrol-consumption contest arranged by a local car dealer, Mr. Carpenter offered to hold the presentation of prizes on the stage of the Gaumont, with the result that a crowded house witnessed the Mayor hand over cheques to the successful entrants. In the foyer, a fine display, featuring the Vauxhall 10 car, similar to that used by the winner, stimulated great interest in the event.

The annual kiddies' party at the Gaumont went off in its usual grand style recently, under the able direction of Mr. Carpenter, who invited as special guests the Mayor and Mayoress of Barnstaple.

BUILDING OPERATIONS CAPITALISED

"Blondes at Work" in Sutton

Wally Baker utilised a number of building operations, whenever demolition or repair work was in progress, as sites for cleverly worded display matter when advertising "Blondes at Work" (First National) at the Tivoli, Sutton-in-Ashfield.

At the scenes of five different operations situated on the main roads leading to the town bold notice boards were set up with the wording: "Danger. BLONDES are not AT WORK here.—You'll find them busy at the Tivoli." The positions and unusual types of the boards caught the attention of motorists and pedestrians alike.

"TOM SAWYER" CROSSWORD

Six passes for two people for the circle were the prizes offered by Manager Laws, of the Majestic, Ashton-under-Lyne, for the correct solutions to a crossword puzzle in connection with the screening of "Adventures of Tom Sawyer" (U.A.). The passes were available for a month, and all the clues dealt with some aspect of the film.

"HEIDI" HELPS SWEDISH CHARITY

Deserving help to a worthy charity coupled with valuable publicity for a Shirley Temple film, resulted from 20th-Century Fox's enterprise in linking the screening of HEIDI, in Stockholm, Sweden, with the Salvation Army's Christmas dinner fund

60-Year-Olds See "Sixty Glorious Years"

FINE RESPONSE TO COSHAM INVITATIONS

THE title of the RKO-Radio film, "Sixty Glorious Years," received excellent emphasis by John Philcox, of the Ambassadors, Cosham, who invited, through the medium of his monthly programme, all patrons of 60 years of age to write to him.

Each reply invited the writer to a special matinée of the film, for which seats were reserved, and afterwards to take tea as guests of the management to celebrate their "Sixty Glorious Years."

In addition, Mr. Philcox contacted a number of residents who had never been to a kinema and offered them similar invitations.

Patrons entering the Ambassador a week before the film's screening were impressed by a dignified cut-out display in front of the short flight of stairs leading to the stalls. Central feature was a large set-piece depicting Anna Neagle, C. Aubrey Smith, and Anton Walbrook in their colourful costumes, and this was flanked by special display matter giving details of the film.

Historic Prints Figure in Nottingham Drive

Following up his advance campaign of a full-page supplement in the *Nottingham Evening News* for "Sixty Glorious Years" (reported in last week's KINE.), Douglas W. Rattee publicised the RKO-Radio film at the Ritz, Nottingham, with a set of authentic prints which proved to be of absorbing interest to patrons. A rare and authentic selection of coloured prints produced in 1887—Jubilee year—were contrasted on a showcard in the front of the house with a set of photographs taken at the visit of Anna Neagle to the Ritz. A set of the latter event received also prominence in the window of a photographer in King Street, one of the busiest thoroughfares in the city.

Inside the large foyers of the theatre three 4-ft. illuminated crowns were erected, and over the pay-box on the street level a portrait in oils of Anna Neagle was framed in a chaplet of gold leaves. Measuring 3 ft., this portrait was executed by one of the foremost portrait painters in the country.

Over the canopy, the effect of Anna Neagle and Anton Walbrook appearing at the balcony was created by draping cut-out Union Jacks each side of the painted figures.

The visit of Anna Neagle to the Ritz was acclaimed with great enthusiasm by the people of Nottingham, and one direct result was the appearance of very favourable editorial in the local Press. Thousands waited from 5.30 p.m. until 8 p.m. for the arrival of the popular star when she was received by the Sheriff's lady, Mrs. Pilsworth.

After being presented with a bouquet by Miss Waters, winner of the Silver Medal at the London Academy of Dramatic Art, she was escorted on to the stage by John Caffrey, Nottingham's V.C. hero, amid sustained applause.

On the Friday and Saturday of the second week of screening, a great deal of publicity was given to the fact that 50,000 people, representing one in five of the total population of the city, had seen the film.

AMUSING GUERNSEY COMPETITION

"You Can't Take It With You"

"Jock" Kerr, of the Gaumont, Guernsey, arranged a fine boost for Columbia's "You Can't Take It With You" by enlisting the aid of the editor of the local *Star*. Readers of the paper and those attending the kinema were invited to write in reply to the question, "What would you do if you had £25,000?" An attractive adjunct to the competition was the fact that competitors had to remember the fact that "You can't take it with you."

The competition proved exceedingly popular and good essays of under 100 words were received. The prizes offered were free seats at the kinema to see the film, and owing to the high standard of literary effort received the editor of the *Star* and Mr. Kerr had no easy task in adjudging the winners.

An extra and unusual boost for the film came from Walter Martin, managing director of the island's largest hotel—the Royal hotel—who sent out 1,000 invitations to hotel patrons to see the film at his expense. He arranged with Mr. Kerr that one complete house, the 5 p.m. performance, was reserved for his guests.

Mr. Martin, a man who has made three fortunes, made a speech from the stage and chose as his theme the words of the film title, and the basis of the story. Over 400 guests attended and these included the Lieut. Governor of the Island and Lady Broadbent.

BOURNEMOUTH GETS "RICH"

C. M. Floyd's Brilliant Setting

Attention was focused on the presentation of "We're Going to Be Rich" (20th Century-Fox) at the Moderne, Bournemouth, by C. M. Floyd, who constructed a brilliant display in the kinema's vestibule.

Featuring large-size portraits of Gracie Fields and Victor McLaglen, caricatured in the costumes they wore in the film, the setting was given a novel touch by the introduction of piles of £5 bags of "silver" and "copper"—actually sand. Carefully arranged floodlighting completed the bold advertising.

For the third year in succession, Mr. Floyd co-operated with the Bournemouth Rotary Club Christmas Appeal and entertained a houseful of poor children. After the event, the Christmas tree which figured in the treat was utilised for advance publicity of forthcoming attractions by hanging parcels labelled with the various film titles on the branches.

TEASER ADVERTISING IN WORTHING

3-weeks' "Pygmalion" Campaign

To ensure a wholesale appeal to the Worthing public, George Stevens, of the Odeon, Worthing, made an early start in circulating the news of his "Pygmalion" (G.F.D.) screening.

Three weeks prior to showing, generous photographic display advertisements were prominent in both the local weeklies, after which large editorial notices followed, culminating in whole page announcements of the event.

In the *Worthing Herald* pictorial captioned teasers, consisting of questions and answers between Eliza and Higgins, held the attention of readers, while another bright angle was the issue of brilliant red on white teaser squares with gummy backs worded simply: "Not b——— likely." Posted on a number of improvised hoardings, such as telegraph posts and garden walls, they gave local residents something to puzzle about.

Mr. Stevens organised a competition for young ladies over 18 called "From Flower Girl to Duchess," and this was held on the Friday evening prior to the week of screening. Eighteen entrants took part, a choice being given between the characters of flower girl and/or duchess, with many valuable prizes for each section.

"Duchess for a Night" Contest in Folkestone

Continuing his extensive advance campaign for "Pygmalion" (G.F.D.) (described last week), L. V. Walshaw, of the Astoria, Folkestone, has followed up with several effective stunts. A bold-type two-column box in the local newspaper is headed "Three things to remember" and gives the three things as "1, 'Pygmalion'; 2, Astoria; 3, January 22."

He also announces a competition in which patrons are invited to answer the question "If you were duchess for a night, would the memory of that one night compensate you for having to return to the daily round, or would the experience make you for ever discontented?"

Creating Atmosphere with Music

"THE CITADEL" stands at the head of the ten films on the release list considered this week. In choosing Haydn Wood's "Prelude," which in spite of being a recent publication, although actually composed quite a long period ago, I feel we shall create a dignified atmosphere and enhance the serious and provocative nature of this medico-melodrama. The music has been recorded by symphony orchestra, and the disc is an excellent example of modern electrical recording, while it is well suited to organ adaptation.

One of the quieter numbers of Luigini's "Egyptien" ballet music should form a suitable introduction to "Suez," a film dealing with the life of Ferdinand de Lesseps. Keith Prowse sent me a new novelty piano solo the other day titled "The Dicky Bird Hop," which is exceptionally clever in design. Organists will find much amusement in testing their ability in reproducing its tone-colour and incidentally its technical details in the bargain. It should entertain their patrons and form a jolly introduction to the Marx Brothers' absurdity, "Room Service."

In contrast we have "A Royal Divorce," with its period French atmosphere, and here I suggest we might use Bizet's "Arlesienne" suite music, characteristic in tone-colour and arresting in its themes, even if not too well known. Fucik's overture, "Marinarella," is worth close study and careful orchestral imitation by organists who have a chance of introducing "Held for Ransom," even if they have only time to use the introductory theme and the "finale."

"THE CITADEL" (M-G-M)

CERT. A. 9,970 ft. Reg. No. Br.R.1177. Reviewed in KINE. December 15, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets.
STARS.—Robert Donat, Rosalind Russell, Ralph Richardson, Emlyn Williams.
ATMOSPHERE.—Medico-melodrama adapted from an English best seller, which is claimed to be the film of the year. It is in equal measure an indictment and glorification of the profession.
ORGAN.—"Prelude," Haydn Wood (Ascherberg), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, recorded on H.M.V. B.8113 by the New Light Symphony Orchestra.
LIGHTING EFFECTS.—Violet only.

"ROAD DEMON" (20th Century-Fox)

CERT. U. 6,305 ft. Reg. No. F.927. Reviewed in KINE. November 3, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Henry Armetta, Tom Beck, Bill Robinson, Arthur, Joan Valarie, Henry
ATMOSPHERE.—A film designed to exploit the thrills of the car racing track and is a cheerful, action-ful comedy-drama.
ORGAN.—"Lights o' London," Galop, Tony Lowry (Hawkes), presented as an introductory interlude, with adaptation from the piano-solo copy.
NON-SYNC.—As organ, with recording on Boosey-Hawkes B.H.1919 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Amber only.

"SUEZ" (20th Century-Fox)

CERT. U. 9,390 ft. Reg. No. F.914. Reviewed in KINE. November 3, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Tyrone Power, Loretta Young, Annabella.
ATMOSPHERE.—Period romantic melodrama based on the eventful life of Ferdinand de Lesseps, creator of the Suez Canal.
ORGAN.—"Ballet Egyptien" Suite (No. 3 only), Luigini (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. B.3555-6 (Parts 1-4) by Marek Weber's Orchestra, or on H.M.V. C.1254-5 by Percy Fletcher's New Symphony Orchestra.
LIGHTING EFFECTS.—Deep magenta only.

"A ROYAL DIVORCE" (Paramount)

CERT. A. 7,623 ft. Reg. No. Br.Dr.1116. Reviewed in KINE. September 29, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ruth Chatterton, Pierre Blanchar.
ATMOSPHERE.—Period romantic melodrama of the conjugal relationship of the Emperor Napoleon and the Empress Josephine faithfully portrayed in fact and detail.
ORGAN.—"Arlesienne," Suite (No. 1 only), Bizet (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. D.1801-03 (entire suite) by the Philadelphia Orchestra.
LIGHTING EFFECTS.—Deep violet fading to deep purple only.

"OLD IRON" (British Lion)

CERT. U. 7,282 ft. Reg. No. Br.Dr.1204. Reviewed in KINE. October 6, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STAR.—Tom Walls.
ATMOSPHERE.—Character comedy-drama of paternal love for his first-born by an irascible head of an important shipping line in which he and his son hold a governing percentage of the shares.
ORGAN.—"Mon Cœur est pour Toi," Silesu (Ascherberg), presented as an introductory interlude, with adaptation from the piano-solo copy as non-sync.
NON-SYNC.—"Liebestraume," Lisst (N.C.), recorded on H.M.V. C.1352 by De Groot's Orchestra.
LIGHTING EFFECTS.—Deep blue only for both pieces.

"ROOM SERVICE" (RKO-Radio)

CERT. U. 7,040 ft. Reg. No. F.863 ft. Reviewed in KINE. October 27, 1938.

A. W. OWEN'S SELECTION OF ORGAN MUSIC, NON-SYNC. NUMBERS AND LIGHTING EFFECTS FOR MARCH 6 RELEASES

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—The Three Marx Brothers, Lucille Ball, Ann Miller.
ATMOSPHERE.—Farcical comedy dealing with the eccentricities of stage finance with the characteristic crazy performances of the stars.
ORGAN.—Novelty Entr'acte, "The Dicky Bird Hop," Gourley (Keith Prowse), presented as a separate interlude, with adaptation from the special piano-transcription by Fred Hartley.
NON-SYNC.—Short pot-pourri of latest foxtrot recordings in film library.
LIGHTING EFFECTS.—Sequence of light-blue, rose and lilac.

"RACKET BUSTERS" (Warner)

CERT. A. 6,393 ft. Reg. No. F.886. Reviewed in KINE. October 27, 1938.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—George Brent, Humphrey Bogart, Gloria Dickson, Allen Jenkins.
ATMOSPHERE.—Racketeer melodrama of ruthless warfare between gangsters and the authorities of law and order.
ORGAN.—"The Devil's Kitchen," Entr'acte, from the "Faust" incidental music by Coleridge-Taylor (Hawkes), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on Boosey-Hawkes B.H.1922 by the Regent Concert Orchestra.
LIGHTING EFFECTS.—Deep green fading to deep crimson only.

"MR. WONG, DETECTIVE" (Pathé)

CERT. A. 6,133 ft. Reg. No. F.1041. Reviewed in KINE. November 10, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Boris Karloff, Grant Withers, Maxine Jennings.
ATMOSPHERE.—Murder mystery melodrama, introducing a new film detective character, Mr. Wong, who solves the problem by sound deduction and skilfully devised situations.
ORGAN.—"Poison Cup," Mysterioso Incidental. Englemann (Bosworth), presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by the International Radio Orchestra on Bosworth B.C.1021.
LIGHTING EFFECTS.—Deep green fading to deep crimson only.

"HELD FOR RANSOM" (A.B.F.D.)

CERT. U. 5,303 ft. Reg. No. F.723. Reviewed in KINE. September 15, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Grant Withers, Blanche Mehaffey, Jack Mulhall.
ATMOSPHERE.—Gangster melodrama dealing with the activities and apprehensions of kidnappers.
ORGAN.—"Marinarella" Overture, Fucik (Bosworth), introductory theme and last movement only, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded by Louis Voss and his Orchestra on Bosworth B.C.1037.
LIGHTING EFFECTS.—Deep violet fading to deep crimson only.

"TWO-GUN LAW" (Columbia)

CERT. U. 4,964 ft. Reg. No. F.16077. Reviewed in KINE. March 31, 1938.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Charles Starrett, Peggy Stratford.
ATMOSPHERE.—Characteristic Western drama dealing with an outlaw's son who rounds up rustlers and runs straight.
ORGAN.—"Pique Dame" Overture. Suppé (Hawkes), finale allegro movement only, presented as an introductory interlude, with adaptation from the orchestral piano-conductor copy.
NON-SYNC.—As organ, recorded on H.M.V. C.1677 by the Vienna Philharmonic Orchestra or on H.M.V. C.1594 by the Band of H.M. Coldstream Guards, using second side of disc only.
LIGHTING EFFECTS.—Deep amber fading to deep red only.

A scene from THE FIFTH ROUND (Pathé), featuring Frankie Darro, Dick Purcell and Judith Allen, reviewed in this issue

DUAL CONSOLES FOR COLOUR AND MUSIC

Strand and Compton Instruments in Combination

Many London kinema organists will remember the visits made by them to demonstrations of a new colour console mechanism invented by Fredk. P. Bentham at the Strand Electric Co.'s showrooms. My own impressions were that the wedding of colour and music had at last been realised not only as an artistic achievement, but one with great commercial possibility in all kinema and theatre presentations.

The Strand Electric Co. have now arranged a very spectacular and ambitious scheme for the new Ideal Home Exhibition at Earl's Court, in which Quentin Maclean will play a special part, for a Compton symphonic organ is being installed, and dual light consoles will illustrate in colours the musical programmes he is to give. For this purpose there will be a tower rising nearly 100 ft. from a deep pool of water 100 ft. long by 60 ft. wide, and with this background rainbow lighting effects will be produced, changing colour in harmony and time with the music. As the eye travels down the tower you will then see yet another tower reflected below with the water itself rippling in time with the music. The wonderful effects produced can well be imagined.

NOVEL RECITAL TO BOOST FILM

A MUSICAL BIOGRAPHY

A bright and novel idea to exploit "Alexander's Ragtime Band" (20th Fox) was carried out at the Regal, Bexleyheath.

Andrew Fenner, on the Compton Organ, gave a recital entitled "The Life of Irving Berlin," illustrated by slides giving details of Berlin's life against a moving coloured background.

The Berlin numbers were carefully chosen so as not to conflict with the trailer

Among the numbers Mr. Fenner played were "Russian Lullaby," "How Deep is the Ocean," "Everybody's Doin' It," "Because I Love You," "I Want to be in Dixie," "Alexander's Ragtime Band," "When I Lost You," "Oh, How I Hate to Get Up in the Morning," "Say It With Music," "What'll I do?", "All Alone," "Always," "Top Hat," "This Year's Crop of Kisses," "Slumming On Park Avenue," and "Now It Can be Told."

The recital was carried out by Mr. Fenner in conjunction with Dave West, of Francis, Day and Hunter.

Solo Organ Interlude (Series 2) No. XX

"DOWN THE DANUBE"

By Basil Cuthbert, at the Majestic, Reigate, Surrey

ORGAN: CHRISTIE THREE-MANUAL

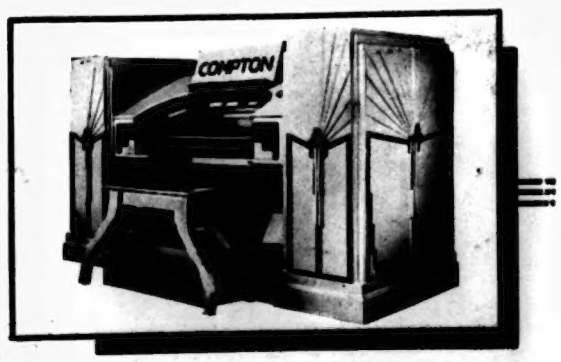
THIS week's interlude is from Basil Cuthbert, a former contributor to the series. It should be quite an interesting change from the usual interlude, contains good melodic musical numbers and shows evidence of careful preparation in slide matter. Basil Cuthbert is one of our most promising young organists, and if I am any judge we shall find him climbing up the ladder of publicity very quickly when his ability is recognised, especially if the B.B.C. would give some genuine auditions to some of these musicians and let them prove their ability.

Next week I hope to publish a comedy interlude by Fredk. Warrender, one of our Birmingham organists, and the following week a serious effort, which is yet good entertainment, from Clifford Knight, F.R.C.O., the organist at the Forum, Fulham, S.W.

A. W. O.

Slide.	Slide matter.	Music.
1.	Down the Danube	Introduction, "The Blue Danube" (N.C.).
2.	Few rivers can boast such a romantic and colourful background as the Danube	Do.
3.	Its magnificent varied scenery and the famous historic towns through which it passes have inspired melodies almost as lasting as the river itself.	Do.
4.	Leaving its source in the Alps, we pass into Austria, the setting of Lehar's famous operetta, "The Merry Widow."	"Merry Widow" Selection (*ad lib.*) (Chappell).
5.	Along the banks are several picturesque and historic towns boasting some of the finest mediæval castles in Europe; so let us stop at Melk and recapture some of the happy, carefree atmosphere portrayed in Kreisler's "Schön Rosmarin."	"Schön Rosmarin" (Kreisler) (Hawkes).
6.	Kreisler was born in Vienna, and like most musical prodigees played in public at an early age. He later became an army officer, but forsook this career, soon to attain fame as a violinist.	Do.
7.	On to Vienna, "City of Song," gaiety and romance. A city so steeped in musical history through such composers as Schubert, Haydn and Mozart, offers a wealth of musical illustrations.	"Vienna, City of My Dreams" (chorus) (N.C.).
8.	The life and music of Schubert is so linked up with Vienna, that one must not overlook some of the melodies from "Lilac Time."	"Lilac Time" (trio, "A Little Ring," as far as A in Clutsam's arr.) (Chappell).
9.	Out into the country once again, we are reminded of another waltz (second in popularity to "The Blue Danube"), "Tales from the Vienna Woods."	"Tales from the Vienna Woods" (popular part of waltz, *ad lib.*) (N.C.).
10.	The scenery is very different, but no less striking, in its lower course as the Danube sweeps like an inland sea across the plains of Hungary, home of true Gipsy music—	"Hungarian Rhapsody No. 2" (Lsassan).
11.	— immortalised by Liszt, in his famous Hungarian Rhapsodies, which are founded on actual Magyar melodies.	Do.
12.	The strains of one of these carries us on to Budapest, painted vividly in musical comedy and popular song as a city of fairy lights, palaces, bridges and gaily decorated cafés. What a place in which to lose one's heart!	"I Lost My Heart in Budapest" (Feldman).
13.	We must pass on through Belgrade and the "Iron Gates" of the Carpathians into Rumania. Here, near the mouth, where commerce overshadows everything else, we must leave the Danube, the most romantic river of Europe.	Finale of "Blue Danube."

The COMPTON THEATRONE
STANDARD 2-MANUAL CONSOLE
No Organ Chambers : Tone Electrically Produced
THE JOHN COMPTON ORGAN CO., LTD., CHASE ROAD, NORTH ACTON, N.W.10
Telephone: WILlesden 6666
Nearest Station: North Acton, Central Railway.



THE GUILD IN THE SOUTH-WEST

LAFLEUR'S 1938 PROGRESS

TWENTY-FIVE INSTALLATIONS

In little over a year, no fewer than twenty-five Lafleur organs have been installed, and enthusiastic reports of its performance and versatility are forthcoming.

The Essoldo, Newcastle; Commodore, Slough; Maxime, Sketty, Swansea; Astoria Cinema Café, Folkestone, and St. James's Restaurant, Birmingham, are among the most recent installations of the Lafleur, which commends itself to many people on grounds of low cost and negligible maintenance, small size and economy of space, as well as for its high tonal qualities.

As is well known, Harold Ramsay is featuring this instrument in his tour of the principal theatres and many kinemas.

In other activities this instrument is also taking a leading part. Gainsborough Films has chosen it for making a sound track for the film "A Girl Must Live" (featuring Margaret Lockwood, Renee Houston, Lili Palmer, George Robey, and Hugh Williams) at the Islington studios, and M-G-M has also selected it for a sound track for "Good-bye, Mr. Chips," now in production at Denham.

Famous kinema organists are to be engaged for a series of Sunday concerts at the Brighton Marine Palace, where, in addition to these weekly presentations, the organ will also be played from the pier and relayed so that it can be heard in every part of the building.

ORGANISTS' FAN CLUB BALL

750 Guests Present

Robinson Cleaver achieves the distinction of being the first kinema organist in this country to organise a Fan Club Ball. This function was held on Friday evening, January 20, at Woolwich Town Hall, when the proceeds were given to the Woolwich War Memorial Hospital. Over 750 people attended. Robbie Cleaver was supported by his old colleague, Reginald Dixon.

One of the high spots of the evening was a double act by Robbie and Reggie on two organs, which brought forth tremendous applause.

Lafleur Theatre Organs loaned one of their instruments for the occasion, which Reggie Dixon played, and Robinson Cleaver performed on the pipe organ installed in the hall. Cleaver also gave a very interesting demonstration on this all-electric and pipeless organ, including some very clever imitations, which he explained could not be obtained on a pipe organ.

An excellent cabaret was also provided.

Preliminary Meeting of Cornishmen and Devonians

A MEETING of Devon and Cornwall projectionists called with the aim of forming a Court of the Projectionists' Guild was held at the Odeon, St. Austell, Cornwall, on Sunday, January 15, at 3.15, by kind permission of John Walker, the resident manager. Non-members were invited by a personal letter which was sent to each projectionist by Mr. Batterick, chief projectionist of the Odeon, St. Austell, and Jack Johnson, of the Capitol, St. Austell, both members of the G.K.P.T.

Twenty-five members and non-members attended and included one from Axminster, who travelled 110 miles to attend. Mr. Duncan, of B.T.-H. "service," readily offered his co-operation.

The meeting opened with an outline of the Guild's activities, followed by a welcome by the Odeon manager.

Three applications for membership were received and duly proposed and seconded, one from Mr. Williams, proprietor of the Glen, Lostwithiel, of which he is chief projectionist as well as having designed the theatre.

The next meeting is to be held on February 26, at 3.15, by courtesy of J. H. Watkins, who has offered the use of the Capitol Theatre, St. Austell, of which he is managing director.

Mr. Watkins has also promised to address the next meeting. A letter of good wishes was read from S. T. Perry and F. H. Woods, who have promised to attend the February meeting.

PARAMOUNT PATRONS AS RECORD VOCALISTS

The audience at the Paramount Theatre, Tottenham Court Road, on Tuesday evening of this week may shortly be able to buy an H.M.V. record on which their singing is reproduced.

H.M.V. recorded Al Bollington playing the newest ballroom sensation, "The Chesnut Tree," and the public were invited to sing it to his accompaniment. If the attempt proves successful, the record will be put through right away for immediate release.

Al Bollington, Derbyshire organist, whose tenth year with Paramount this is, was promoted from the Plaza, Piccadilly, to the Tottenham Court Road Paramount two years ago when Reginald Foort left to take up his appointment at the B.B.C.

Leonard Morris, popular pianist, has been appointed organist of the new Maxime, Sketty. Well known on account of his many broadcast engagements and recitals, he has been for a long while in London.

AS THE EXHIBITOR SAID . . .
"I have had Western Electric equipment in my theatres for nearly ten years and I know how well it does the job. A first-class equipment—but more than that it is kept in first-class condition."
Western Electric
MIRROPHONIC
SOUND SYSTEM

Part of the new mobile service fleet of British Acoustic (southern area), outside the B.A. factory at Shepherd's Bush

COLOUR AND TRICK FILMS AT B.K.S. MEETING

Patron Appeal and Technique Discussed

Last Monday's B.K.S. meeting provided two interesting comparisons — between different colour systems and between different types of advertising films.

A. G. D. West, M.A., B.Sc., the president, announced that the meeting of March 6 would be held at the Battersea works of the Morgan Crucible Co., Ltd. He also invited members to submit news of technical interest to the editor of the *B.K.S. Journal*.

The first two films shown were by Len Lye and were shown by courtesy of D. Robson, of the G.P.O. Film Unit: "The Colour Box" and "Trade Tattoo." An interesting discussion followed as to whether films of this nature conveyed their message effectively or whether they were too rapid and too startling.

Major A. B. Klein explained the method of producing the designs. The original of Len Lye's films, he said, consists of a plain film on which he stencils the designs by hand. The sound track is made in advance and accurate synchronisation is assured. In the case of the first film in Dufaycolor, the print was made by taking the original hand-painted film and printing it on reversal stock.

In the case of the second film, which was in Technicolor, three separation negatives were made and from these black-and-white positives were made which served as masters to print the trichromatic film.

The third film, "Op-tricks," was made in Gasparcolor. A criticism of it was that it contained three types of subject—animation work which was exceedingly good, a short length of straight photography—which D. H. Geary stated had been produced by means of a negative bearing three-quarter-size images—and the advertising message itself.

The fourth film, "Co-operette," shown by courtesy of Publicity Films, Ltd., was acclaimed as a brilliant propaganda film. The film, which was in Dufaycolor, was followed by a short sequence made on a new stock produced a few weeks after the film had been finished; improvement was particularly noticeable in the yellows and purples.

Interesting technical points concerning the production and photography of the film were mentioned by Harry Waxman, the cameraman. The film was, he said, the first to be shot on the new I.G. artificial-light stock, which needed no filter and was correspondingly faster. The level of illumination used was from 2½ to 3 times that of black-and-white; the highlights had a brilliance of from 800 to 1,200 foot-candles.

Major Klein explained that the improvement in the stock had been effected by a change in the green dye of the réseau. The same improvement had been made in the daylight stock. The emulsion of the former stock was balanced to a colour temperature of 3,200°K.

John New, Dufaycolor's lighting expert, mentioned that for the biggest shot in the film, a band, 3,000 amps. had been used; 10-kw. lamps had been used with complete satisfaction. Mr. Waxman pointed out that in that particular scene mixed lighting had been used, H.I. arcs having been employed to give an intensely blue background.

KINEMAS PLANNED

And a Reconstruction

NEWMILNS (Ayrshire).—Plans are being prepared by Lennox and McMath, architects, of 103, Bath Street, Glasgow, for the erection of a kinema at Newmilns, Ayrshire.

CHESTER.—Chester Watch Committee has considered a plan of a site in Christleton Road submitted by A. H. Moorcroft, upon which he proposes the erection of a kinema, and decided that, subject to further consideration on the submission of detailed plans, there does not appear to be any objection from a Town Planning point of view.

BELLINGHAM.—Plans have been passed by Lewisham B.C. submitted by T. Spencer Bright and Co. for the erection of a kinema at the corner of Southend Lane and Worsley Bridge Road, Bellingham.

PLANS APPROVED.

Newbury.—Amended plans have been passed by Newbury Corporation, submitted by Berney and Marks, for the erection of a kinema in Park Way.

RECONSTRUCTION.

Brighton.—Plans have been passed by Brighton Corporation, submitted by Majestic (Brighton), Ltd., for proposed alterations at Court Cinema, New Road.

NEW BRITISH PATENTS

Applications and Specifications

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, price 1s. weekly (annual subscription, £2 10s.).

Applications

33,907.—O. C. Hosking. Screen for the purpose of producing the third dimension, etc., effects used in conjunction with kinematography, etc. November 22.

33,451.—S. R. Jourjon (née Mathot). Sighting device for moving picture cameras. November 17.

33,613.—Kodak, Ltd. Film-treating machines. November 18.

37,269.—Cinecolor, Inc. Colouring photographic images. December 22.

37,270.—Cinecolor, Inc. Three-colour film, etc. December 22.

36,777.—F. F. M. Abbott. Apparatus for the production of animated pictures. December 8.

36,031.—Fides Ges. für die Verwaltung und Verwertung von Gewerblichen Schutzrechten. Kinematographic projectors. December 10.

36,469.—Fides ges fur die Verwaltung und Verwertung von Gewerblichen Schutzrechten. Kinematographic cameras. December 10.

35,838.—Klangfilm Ges. Device for the guiding, etc., of ribbon-shaped carriers. December 8.

36,184.—I. J. O'Hea. Film feed mechanism. December 12.

37,553.—F. A. Warner. Apparatus for selectively perfuming the atmosphere of kinema theatres, etc. December 28.

495,348.—E. M. Sandoz. Projection-copying of lenticular or embossed films, more particularly for use in colour kinematography.

495,153.—P. Manen. Model theatre, for use as a toy and for educational or advertising purposes.

496,285.—Kodak, Ltd. Motion-picture apparatus employing film magazines.

Specifications

496,997.—N. E. Brookes (I.B. Corporation). Colour photography.

495,873.—A. H. Stevens (Trans-Lux Daylight Picture Screen Corporation). Optical-projection apparatus.

496,971.—E. H. V. Noaillon. Stereoscopic projection of pictures.

495,821.—J. Davies. Colour photography and colour kinematography. (Cognate Applications, 30039/37 and 12949/38).

495,655.—Electrical Research Products, Inc., and F. G. Humberstone. Sound-film reproducing and recording apparatus.

495,616.—Electrical Research Products, Inc. Driving-members for films having sprocket tooth perforations, and sound-recording apparatus employing such members.

497,651.—Pathé Cinema, Anciens Etablissements Pathé Frères (in liquidation) and J. Bradley. Kinematograph apparatus.

497,680.—J. F. Brockliss, Ltd. Motion-picture apparatus.

497,455.—Projection Telewriter, Ltd. Optical projection apparatus.

497,463.—Du Pont Film Manufacturing Corporation. Colour photography.

497,698.—Du Pont Film Manufacturing Corporation. Colour-formers for use in colour photography.

498,394.—Western Electric Co., Ltd. (Electrical Research Products Inc.). Film sound-recording systems. (Cognate Application 34625/37.)

498,419.—Kapella, Ltd., A. Warmisham and R. E. Reason. Optical-projection systems. (Cognate Applications, 29572/37 and 19544/38.)

498,420.—Kapella, Ltd., A. Warmisham and R. E. Reason. Optical-projection apparatus.

498,272.—C. Lorenz Akt.-Ges. Electro-magnetic sound recording and reproducing apparatus.

498,427.—W. A. Robinson, W. A. Chambers and British Electricon (London), Ltd. Method of and means for grading the printing-light intensity in the photographic printing of kinematographic films or other photographic film strips.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

John Barrymore who stars in THE GREAT MAN VOTES, which RKO-Radio is Trade showing throughout the provinces next week.

London and Provincial Trade Screenings

NEW FILMS TO BE SHOWN DURING THE WEEK ENDING FEB. 2

LONDON

Date.	Time.	Place.	Titles of Films.	Shown By.	Stars.	Cert.
Thur., Jan. 26	6.30 p.m.	Phœnix	Burn 'Em Up O'Connor	M-G-M	Dennis O'Keefe	—
,, ,, 26	3 p.m.	Cambridge	The Vagabond Violinist; Stage Fright; Under a Gypsy Moon.	RKO-Radio	Lloyd Hughes	—
,, ,, 26	8.30 p.m.	Cambridge	Me and My Pal	Pathe	Dave Willis	—
,, ,, 26	3 p.m.	Piccadilly	Torchy Gets Her Man	First National	Glenda Farrell	—
,, ,, 26	11 a.m., 3 p.m. and 8.30 p.m.	Century Theatre	Charlie Chan in Honolulu	20th Century-Fox	Sidney Toler	—
,, ,, 26	11 a.m.	Rialto	Held for Murder; City of Snows	International Film Renters.	Irene Rich	—
Fri., ,, 27	3 p.m.	Cambridge	Tarnished Lady; Beaux and Errors; Styles and Smiles.	RKO-Radio	Sally Eilers	—
,, ,, 27	8.30 p.m.	Cambridge	I Am a Criminal	Pathe	John Carroll	—
Mon., ,, 30	8.30 p.m.	Cambridge	The Outsider; Stony Ground	A.B.P.C.	Mary Maguire	—
Tues., ,, 31	8.30 p.m.	Cambridge	The Sister	First National	Errol Flynn	—
,, ,, 31	11 a.m.	Studio One	The Healer	Pathe	Karen Morley	—
,, ,, 31	10.30 a.m.	Carlton	Tom Sawyer, Detective	Paramount	Billy Cook	—
,, ,, 31	3 p.m.	G.-B. Theatre	All Living Things (Short)	Exclusive Films		—
,, ,, 31	11 a.m.	Own Theatre	England Expects; Quiet, Please; Out and About.	Pathe		—
Wed., Feb. 1	11 a.m.	Studio One	Yesterday's Hero	Pathe	Mickey Rooney	—
Thur., ,, 2	8.30 p.m.	Cambridge	Gunga Din; Ferdinand the Bull	RKO-Radio	Victor MacLaglen	—
,, ,, 2	11 a.m., 3 p.m., 6.30 p.m. & 8.30 p.m.	Century Theatre	Kentucky	20th Century-Fox		—
Fri., ,, 3	8.30 p.m.	Phœnix	Wings of the Navy	First National	George Brent	—

BIRMINGHAM

Fri., Jan. 27	10.45 a.m.	Scala	Blackwell's Island	First National	John Garfield	A
,, ,, 27	10.45 a.m.	West End	His Exciting Night	General F.D.	Charlie Ruggles	U
,, ,, 31	10.30 a.m.	Forum	Charlie Chan in Honolulu	20th Century-Fox	Sidney Toler	U
Wed., Feb. 1	10.45 a.m.	Scala	Nancy Drew—Detective	First National	Bonita Granville	U
,, ,, 1	10.45 a.m.	Paramount	The Great Man Votes	RKO-Radio	John Barrymore	U
,, ,, 1	10.30 a.m.	Forum	The Fifth Round	Pathe	Frankie Darro	U
,, ,, 1	10.30 a.m.	Futurist	Pardon Our Nerve	20th Century-Fox	Lynn Bari	—
Thur., ,, 2	10.30 a.m.	Forum	Lawless Valley	RKO-Radio	George O'Brien	—

CARDIFF

Fri., Jan. 27	10.45 a.m.	Odeon	Torchy Gets Her Man	First National	Glenda Farrell	—
,, ,, 27	11 a.m.	Empire	Stand Up and Fight	M-G-M	Robert Taylor	A
,, ,, 27	11 a.m.	Park Hall	I Stand Accused	British Lion	Robert Cummings	A
,, ,, 27	11 a.m.	Olympia	Charlie Chan in Honolulu	20th Century-Fox	Sidney Toler	—
Tues., ,, 31	10.45 a.m.	Odeon	The Night Hawk	British Lion	Robert Livingston	A
,, ,, 31	11 a.m.	Empire	Pardon Our Nerve	20th Century-Fox	Lynn Bari	—
Wed., Feb. 1	10.45 a.m.	Empire	The Sisters	First National	Errol Flynn	—
,, ,, 1	10.45 a.m.	Capitol	The Great Man Votes	RKO-Radio	John Barrymore	U
,, ,, 1	11 a.m.	Odeon	What a Man	British Lion	Sydney Howard	—
,, ,, 1	11 a.m.	Olympia	The Crooked Way	Pathe	Anne Nagel	—
Thur., ,, 2	10.45 a.m.	Odeon	Lawless Valley	RKO-Radio	George O'Brien	—

GLASGOW

Fri., Jan. 27	10.30 a.m.	New Savoy	Down in Arkansaw; S O S Coastguard (Eps. 1).	British Lion	Ralph Byrd	U
,, ,, 27	10.45 a.m.	Playhouse	Little Tough Guys in Society	General F.D.	Mischa Auer	U
,, ,, 27	10.45 a.m.	Paramount	Brother Rat	First National	Wayne Morris	A
,, ,, 31	10.45 a.m.	Paramount	Zaza	Paramount	Claudette Colbert	U
Tues., ,, 31	11 a.m.	La Scala	Nancy Drew—Detective	First National	Bonita Granville	U
,, ,, 31	11 a.m.	Regal	I Am a Criminal	Pathe	John Carroll	—
,, ,, 31	10.45 a.m.	Cranston's P.H.	Pardon Our Nerve	20th Century-Fox	Lynn Bari	—
,, ,, 31	10.45 a.m.	Paramount	The Great Man Votes	RKO-Radio	John Barrymore	U
Wed., Feb. 1	10.45 a.m.	Regal	Me and My Pal	Pathe	Dave Willis	—
,, ,, 1	10.45 a.m.	Cranston's P.H.	His Exciting Night	General F.D.	Charlie Ruggles	U
,, ,, 1	10.45 a.m.	Paramount	Blackwell's Island	First National	John Garfield	A
Thur., ,, 2	10.45 a.m.	La Scala	Lawless Valley	RKO-Radio	George O'Brien	—

LEEDS

Fri., Jan. 27	11 a.m.	Paramount	Ambush	Paramount	Gladys Swarthout	—
,, ,, 27	10.45 a.m.	Ritz	Nancy Drew—Detective	First National	Bonita Granville	U
,, ,, 27	11 a.m.	Tower	I Stand Accused	British Lion	Robert Cummings	A
,, ,, 27	10.45 a.m.	Rialto	Little Tough Guys in Society	General F.D.	Mischa Auer	U
,, ,, 31	11 a.m.	Tower	Mr. Moto's Last Warning	20th Century-Fox	Peter Lorre	—
Wed., Feb. 1	10.45 a.m.	Paramount	The Great Man Votes	RKO-Radio	John Barrymore	U
,, ,, 1	11 a.m.	Tower	The Night Hawk	British Lion	Robert Livingston	A
,, ,, 1	11 a.m.	Ritz	I Am a Criminal	Pathe	John Carroll	—
,, ,, 1	11 a.m.	Rialto	Lawless Valley	RKO-Radio	George O'Brien	—
Thur., ,, 2	10.45 a.m.	Ritz	Me and My Pal	Pathe	Dave Willis	—
,, ,, 2	11 a.m.					

LIVERPOOL

Fri., Jan. 27	10.45 a.m.	Paramount	The Mikado	General F.D.	Kenny Baker	U
Mon., ,, 30	10.45 a.m.	Paramount	Stolen Life	Paramount	Elisabeth Bergner	A
Tues., ,, 31	10.45 a.m.	Paramount	Zaza	Paramount	Claudette Colbert	U
,, ,, 31	11 a.m.	Scala	The Fifth Round	Pathe	Frankie Darro	U
,, ,, 31	10.45 a.m.	Futurist	Little Tough Guys in Society	General F.D.	Mischa Auer	U
Wed., Feb. 1	10.45 a.m.	Scala	Torchy Gets Her Man	First National	Glenda Farrell	—
,, ,, 1	10.45 a.m.	Paramount	The Great Man Votes	RKO-Radio	John Barrymore	U
,, ,, 1	11 a.m.	Trocadero	Burn 'Em Up O'Connor	M-G-M	Dennis O'Keefe	—
,, ,, 1	10.45 a.m.	Paramount	Ambush	Paramount	Gladys Swarthout	—
Thur., ,, 2	10.45 a.m.	Forum	Lawless Valley	RKO-Radio	George O'Brien	—
,, ,, 2	11 a.m. & 3 p.m.	Own Theatre	Charlie Chan in Honolulu	20th Century-Fox	Sidney Toler	—

MANCHESTER

Fri., Jan. 27	10.30 a.m.	Theatre Royal	Down in Arkansaw; S O S Coastguard (Eps. 1).	British Lion	Ralph Byrd	U
,, ,, 27	10.45 a.m.	Market St. P.H.	His Exciting Night	General F.D.	Charlie Ruggles	U
,, ,, 27	11 a.m.	Deansgate	Pardon our Nerve	20th Century-Fox	Lynn Bari	—
,, ,, 27	11 a.m.	Paramount	Stolen Life	Paramount	Elisabeth Bergner	A
Tues., ,, 31	10.45 a.m.	Oxford St. P.H.	Blackwell's Island	First National	John Garfield	A
,, ,, 31	10.45 a.m.	Gaumont	What a Man	British Lion	Sydney Howard	U
,, ,, 31	11 a.m.	Deansgate	Me and My Pal	Pathe	Dave Willis	—
,, ,, 31	10.45 a.m.	Market St. P.H.	The Last Warning	General F.D.	Preston Foster	A
,, ,, 31	10.45 a.m.	Tatler	Desert Boy	Ben C. Gibbs		—
,, ,, 31	10.45 a.m.	Paramount	The Great Man Votes	RKO-Radio	John Barrymore	U
Wed., Feb. 1	10.45 a.m.	Theatre Royal	The Night Hawk	British Lion	Robert Livingston	A
,, ,, 1	11 a.m.	Deansgate	I am a Criminal	Pathe	John Carroll	—
,, ,, 1	10.45 a.m.	Gaumont	Little Tough Guys in Society	General F.D.	Mischa Auer	U
,, ,, 2	10.45 a.m.	Paramount	Zaza	Paramount	Claudette Colbert	U
Thur., ,, 2	10.45 a.m.	Theatre Royal	Torchy Gets Her Man	First National	Glenda Farrell	—
,, ,, 2	10.45 a.m.	Deansgate	The Fifth Round	Pathe	Frankie Darro	U

NEWCASTLE

Fri., Jan. 27	10.30 a.m.	Paramount	Ambush	Paramount	Gladys Swarthout	—
,, ,, 27	10.45 a.m.	Essoldo	Brother Rat	First National	Wayne Morris	A
,, ,, 27	10.45 a.m.	Haymarket	Stand Up and Fight	M-G-M	Robert Taylor	A
,, ,, 27	11 a.m.	Grainger	The Night Hawk	British Lion	Robert Livingston	—
,, ,, 31	10.45 a.m. and 3 p.m.	Own Theatre	Charlie Chan in Honolulu	20th Century-Fox	Sidney Toler	—
Wed., Feb. 1	10.45 a.m.	Grainger	Burn 'Em Up O'Connor	M-G-M	Dennis O'Keefe	—
,, ,, 1	10.45 a.m.	Essoldo	Nancy Drew—Detective	First National	Bonita Granville	U
,, ,, 1	10.45 a.m.	Paramount	The Great Man Votes	RKO-Radio	John Barrymore	U
,, ,, 1	11 a.m.	Westgate	I Stand Accused	British Lion	Robert Cummings	A
,, ,, 1	10.45 a.m.	Haymarket	The Fifth Round	Pathe	Frankie Darro	U
,, ,, 1	10.45 a.m. and 3 p.m.	Own Theatre	Pardon Our Nerve	20th Century-Fox	Lynn Bari	—
Thur., ,, 2	10.45 a.m.	Grainger	Lawless Valley	RKO-Radio	George O'Brien	—
,, ,, 2	10.45 a.m.	Essoldo	Little Tough Guys in Society	General F.D.	Mischa Auer	U

NOTTINGHAM

Wed., Feb. 1	10.45 a.m.	Ritz	The Great Man Votes	RKO-Radio	John Barrymore	—
,, ,, 1	11 a.m.	Scala	Burn 'Em Up O'Connor	M-G-M	Dennis O'Keefe	—
Thur., ,, 2	10.45 a.m.	Goldsmith St. P.H.	Lawless Valley	RKO-Radio	George O'Brien	—

SHEFFIELD

Fri., Jan. 27	11 a.m.	Regent	Storm Over Bengal	British Lion	Patric Knowles	U
,, ,, 27	11 a.m.	Union St. P.H.	Pardon Our Nerve	20th Century-Fox	Lynn Bari	—
,, ,, 27	11 a.m.	Central P.H.	Adventure in Sahara	Columbia	Paul Kelly	—
,, ,, 27	11 a.m.	Union St. P.H.	Brother Rat	First National	Wayne Morris	A
Tues., ,, 31	10.45 a.m.	Cinema House	Ships that Pass; Great Guns; The Sea Breaks Through; Castles in Switzerland.	Kinograph Dist.		U
,, ,, 31	11 a.m.		The Great Man Votes	RKO-Radio	John Barrymore	—
Wed. Feb. 1	10.45 a.m.	Regent	The Mikado	General F.D.	Kenny Baker	U
,, ,, 1	10.45 a.m.	Cinema House	Homicide Bureau	Columbia		—
,, ,, 1	11 a.m.	Union St. P.H.	Lawless Valley	RKO-Radio	George O'Brien	—
,, ,, 1	11 a.m.	Central P.H.	The Night Hawk	British Lion	Robert Livingston	A
Thur., ,, 2	10.45 a.m.	Cinema House	Charlie Chan in Honolulu	20th Century-Fox	Sidney Toler	—
,, ,, 2	11 a.m.	Union St. P.H.				
,, ,, 2	11 a.m.					

3 BiG PointS for COLTMAN'S

Individuality of design

Quality of workmanship

Cheapest in the long run

Showrooms
COLTMAN DISPLAYS LTD.
92 Wardour Street, London, W.1.
Telephone . . . . . GERrard 6690-1396.

Factory
A. COLTMAN & CO., LTD.
Fairfield Works, Hounslow, Middlesex.
Telephone . . . . . HOUnslow 3265.

STABLEFORD All-Metal
FINEST LIGHT and SOUND SCREENS
Installed in Leading West End Cinemas
STABLEFORD ALL-METAL SCREENS LTD.
1, Stebbing St., London, W.1 1. Phone: Park 7661.

★ Each upright strand of fabric has A HEART OF SPECIAL STEEL

Cinemas all over the country are adding gaiety and comfort to their cafes and lounges by installing this colourful, luxurious Lloyd Loom Furniture. There's a wide range of over 400 models available in 36 standard colours, including Gold and Silver. Tub Chairs from 24/-.

Write for details.

a 'Lusty' product of
W. LUSTY & SONS LTD.,
NORWICH WORKS,
BROMLEY-BY-BOW, LONDON, E.3.
Telephones: East 5020 (10 lines).
Telegrams: Comperison, Bochurch, London.
Showrooms: 79/81, Paul Street, Finsbury, E.C.2.
Telephone: Clerkenwell 4541.

"The Complete Kinemanager"
by J. H. HUTCHISON
Every aspiring young man will find adventageous information on the art of management in the most readable of all text-books, while those already in charge will certainly find this a handy reference book with much that is new to them.
Send YOUR order NOW —
ODHAMS TECHNICAL BOOK DEPARTMENT
PRICE 5/4
85/93, Long Acre, London, W.C.2 POST FREE

KINEMATOGRAPH WEEKLY, Classified Advertisements

Classified Advertisements are not inserted unless prepaid

Scale of Charges relating to Classified Advertisements

SITUATIONS WANTED.
Three lines (average 20 words) 1s., and 4d. for every additional line.

OTHER ADVERTISEMENTS:
12 words (or less), per insertion 2s., and 2d. for every additional word.

SERIES RATES:
7 insertions charged as 6
13 „ „ „ 10
26 „ „ „ 20
No charge for Box Nos., but stamps must be sent when replies are to be forwarded.

If printed in Capital Letters, 3d. extra for every 10 words or less.

LATEST TIME for receiving Advertisements is TUESDAY MORNING, FIRST POST

Advertisers using Box Numbers are particularly requested to return any testimonials, photographs, etc., they may receive from unsuccessful enquirers when stamped envelope is supplied

SITUATIONS VACANT

WANTED, live Manager for modern kinema in Leicestershire district. Must be fully experienced and a keen showman.—Apply, stating age, experience, testimonials (copies only), P., Box 851, Kinematograph Weekly.

EMPRESS Theatre, Chatteris, Cambridgeshire.—Wanted, young Working Manager; start at once; for the above theatre.—State salary, references, etc., to H. Bancroft, Hippodrome, Wisbech, Cambridgeshire.

WANTED, Assistant Operator; West of England.—Write, giving references, experience and wages, Pilkington's Theatres, 20, London Road, Salisbury.

WANTED, Relief Operator for Rivoli and Dome Kinemas, Worthing; permanent engagement. State age, full particulars and salary.—Seebold, Rivoli, Worthing.

WANTED, by West Wales kinema, experienced Operator-Electrician (Western Electric system); also Second Operator.—Apply in writing, stating age, experience and salary required (copy testimonials) to Box C.840, Kinematograph Weekly.

A WELL-KNOWN and first-class Chocolate House having established connection with all leading circuits, requires a Junior Traveller for Yorkshire, Lancashire and the North of England. Preference will be given to man having own car and already calling on theatres. Full particulars of present position, age and experience and salary required should be given, which will be treated in strictest confidence.—Write, A., Box 838, Kinematograph Weekly.

SITUATIONS WANTED

RETIRED Exhibitor, over 20 years' experience, wishes to re-enter the trade as Circuit Manager or Viewer and Booking Manager; all inquiries replied to, and strictly confidential.—V., Box 808, Kinematograph Weekly.

MANAGER, thoroughly experienced; theatres and kinemas; excellent refs.; instructions or control; showman; at liberty now; anywhere; married.—W., Box 834, Kinematograph Weekly.

MANAGER, at present managing super, desires change.—K., Box 846, Kinematograph Weekly.

MANAGER seeks position; young, reliable; 16 years' experience, all branches; or would accept Assistant's post; excellent ref.; moderate salary.—L., Box 847, Kinematograph Weekly.

MANAGER vacant for town or country; thoroughly experienced; modern ideas.—O., Box 850, Kinematograph Weekly.

MANAGER, FULLY CONVERSANT ALL BRANCHES, NOW VACANT THROUGH SALE OF THEATRE; SOLE CONTROL OR INSTRUCTIONS; SALARY OR SALARY AND COMMISSION; MARRIED; GO ANYWHERE.—G., BOX 844, KINEMATOGRAPH WEEKLY.

SOLO Organist; young, smart, capable; good personality; just disengaged; slide interludes; accom., etc.; four years' super-kinema experience.—E., Box 842, Kinematograph Weekly.

SOLO Organist wants engagement; any organs; assist management; experienced; fidelity bond.—N., Box 849, Kinematograph Weekly.

CHIEF OPERATOR; MIRROPHONIC, B.T.-H., B.T.P. EXPERIENCE; H.T., L.T.; EXCELLENT REFERENCES ANYWHERE.—WRITE, U., BOX 832, KINEMATOGRAPH WEEKLY.

OPERATOR-Electrician-Engineer; 25 years' experience; crude oil, gas engines, W.E., RCA Mirrophonic.—15, Avon View, Devizes.

CHIEF Operator seeks position; available immediately; very reliable; good ref.—M., Box 848, Kinematograph Weekly.

RELIEF Operator vacant 5 days a week; all sets; £3 per week and expenses.—H., Box 845, Kinematograph Weekly.

FINANCIAL

CAPITAL.—London Financial House of standing invites SOUND PROPOSITIONS. Established Businesses and schemes. Limited company formation.—PRINCIPALS, write, J., Box 586, Kinematograph Weekly.

THEATRE SEATS

TIP-UP SEATS

Thousands of second-hand and reconditioned seats for sale, 18 inch, 19 inch and 20 inch centres from 3/- each.

Replacements in seats, backs, standards and armpads.

Reconditioning done on site. Cash allowances made on your old chairs.

Send your enquiries to:

JACK DORAN & CO.
176, Wardour St., London, W.1
Phone: Gerrard 3749.

PIN-O-LITE
PERFORATED SCREENS
43-49, HIGHAM STREET,
WALTHAMSTOW, E.17.
Telephone: LARkswood 1061-2.

FOR SALE AND WANTED

GYROTONE, LTD., COLESHILL, BIRMINGHAM, for complete Talking Picture Equipment—Static Rectifiers, Modern all mains Amplifiers, Projectors. Terms, exchanges. Prices from £175 for complete equipments, free installation, maintenance. Proprietors of the Morrison Sound System. 'Phone: Coleshill 69.

FOR SALE, ROSS PROJECTORS (PAIR), COMPLETE WITH STANDS; £20 PAIR, OR NEAR OFFER.—Rutland Cinema, Uppingham.

GEORGE PALMER'S CABES ARE
A. AUTOMATICKET MACHINE, 4-WAY, £15.
B. BUCKETS, FIRE AND SAND, 2/9.
C. CARPETS, GOOD QUALITY AND CONDITION. BROWN AXMINSTER.
50 LENGTHS, EACH 12' × 18", EACH 12/-.
MAIN GANGWAY, 4' WIDE, 7/- RUNNING YD.
GOOD UNDERFELT AT 3d. AND 6d. PER YD.
D. DALLMEYER KINE. LENSES, £3.
E. EXIT SIGNS, SECOND HAND 7/6; NEW 12/6.
F. FIRE EXTING'S, MINIMAX 2-GALL., £1 10s.
G. GREAT SELECTION OF KALEE EQUIPM'T.
H. HIGH AND LOW-INTENSITY CARBONS.
LESS 25%—NOT 5% OR 10%.
I. INTERMITTENT SPROCKETS 14/6.
J. JARRING DOORS ANNOY.—USE "DICTATOR" SILENT DOOR CLOSERS, 15/-.
K. KALEE AND ROSS REAR SHUTTER MECHANISMS, EACH, £45.
L. LANTERNS, COMPLETE WITH STAND, £6 10s.
M. MIRROR ARCS, ALL MAKES, 8", £8 10s.; 10", £15.
N. NAPHTHALINE BLOCKS in WIRE CAGES, 1/9.
O. OPERATING BOX SHUTTERS, KALEE, 4 OPENINGS, £3 10s.
P. PROJECTORS, COMPLETE, FROM £25.
Q. QUICK COINOMETER, £4 10s.
R. REWINDERS, £1 10s.; REST SEATS, 15/-.
S. STELMAR MIRROR ARCS, COMPLT., £15 10s.
T. TAYLOR HOBSON KINE. LENSES, EA. £3 15s.
U. UNDERFELT FROM 3d. PER YARD.
V. VAPOUR SPRAYING ESSENCE—LAVENDER, 5/6 PER PINT.
W. WEST-END THEATRE TIP-UP SEATS FROM 5/6.
X. XL EXCITER LAMPS, EACH, 5/-.
Y. YANKEE PUMP SCREWDRIVERS FOR TIP-UP SEATS, 25/-.
Z. ZEISS AND HANS GOERTZ MIRROR ARC, COMPLETE, 8", £8; 10", £15.
GEORGE PALMER, 89, WARDOUR STREET, LONDON, W.1. GERRARD 4796.

THEATRES FOR HIRE

PRIVATE Theatre for hire; RCA "High Fidelity"; seating 25; services of skilled operator; preview attachment, also 17.5 mm. Film Phonograph available; 15s. per hour or 4s. per reel. 'Phone: Temple Bar 2971.

SITES

CINEMA SITES.
FOR Sale, freehold, 1-acre site, main road, populous Leicester suburb; no opposition; plans approved.—Snow and Astill, Chartered Surveyors, 10, Pocklington's Walk, Leicester.

PRESTON FILM SERVICE
LARGE STOCK OF FILMS FOR SALE
Write for Lists
Also SECOND-HAND ZINC FILM TANKS
Various sizes.
CINEMA SCREEN CLOTH FOR SALE
Write for Sample.
PICTUREDROME, BRACKENBURY PLACE, PRESTON.
Phone: 5465.

MAPLE & CO. LTD.,
Cinema & Theatre Specialists,
5, GRAFTON STREET,
OLD BOND STREET,
LONDON : W.1.
Tel. No.: REGENT 4685.

MAPLES
Undertake highly confidential and intricate negotiations.

MAPLES REQUIRE URGENTLY
Large and small Cinemas and Theatres for substantial buyers and Lessees.

MAPLES
Have a world-famed reputation for integrity and straightforward dealing.

All communications: J. ROWLAND SALES (a lifelong experience in the amusement business), Manager, Cinema and Theatre Estates Dept.

BALLOONS

BALLOONS, 24-in., printed with your advertisement, 7s. per gross, 5 gross 32s. 6d. Send for list of Novelty Balloons, Printed Pencils and Carnival Novelties.—Surrey Rubber Co., Church Road, Ashtead, Surrey.

BOOKS ON SOUND

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURES WITH SOUND. By James R. Cameron, with Introduction by William Fox (President of Fox Film Corporation). Contains nothing but "Sound Picture" information, 400 pages. Over 150 illustrations. (1929.) Price 22s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND MOTION PICTURES RECORDING AND REPRODUCING. By James R. Cameron. A new book of 320 pages and about 200 photographs and diagrams, covering the making and showing of sound motion pictures from the time the script is handed the director to the actual showing of the picture in the theatre. Covers Recording, Monitoring, Editing, Re-recording, Optical Printing, Recording Equipment, etc., etc. Reproducing Equipment necessary for same. The book is right up to the minute, covering W.E. Mirrophonic, RCA new High Fidelity—Ultra-Violet Recording and Reproducing, Magnetic Recording, etc. Second Edition. New size—new data—new type. Completely revised (July, 1937). Price £1 11s 6d. post free from Odhams Press Ltd., Technical Book Dept., 85/93, Long Acre, London, W.C.2.

SOUND SCREENS
Every Type
E. G. TURNER
43-49, HIGHAM ST., WALTHAMSTOW, E.17
Phone: LARKSWOOD 1061-2.

TECHNICAL BOOKS

MODERN MINIATURE CAMERAS. By Robert M. Fanstone, A.R.P.S. Contains everything that the amateur or professional photographer will want to know. Well illustrated (1934). Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

WRITING FOR THE FILMS. By L'Estrange Fawcett. Provides clear and practical instruction in the preparation and treatment of stories for the writer or prospective writer for the films. It is interestingly written, with information on film production, the type of story producers need, how to sell your work, how to adapt your ideas and stories for the screen, and how to start scenario writing (1932). Price 3s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MOTION PICTURE PHOTOGRAPHY. By Carl L. Gregory, F.R.P.S. (Obtained to order only.) (1927.) Price 31s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MODERN THEATRES AND CINEMAS. By P. Morton Shand. Comprising an able and brilliantly written survey of modern design, its achievements and foibles. Profusely illustrated. 15s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Maclean. A practical outline of the artistic and technical work in the production of film plays (1922). Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SUCCESSFUL FILM WRITING. By Seton Margrave. This book enables anyone writing a film story to know what to aim at and in what form to cast his ideas. Mr. Margrave gives a practical demonstration of film writing by showing the evolution of "The Ghost Goes West" from a short story to the finished shooting script complete with frame measurements and technical instructions actually used in the production of the picture. Only in this detailed and practical survey can the intending film writer discover exactly how to set about his task. With four illustrations. Price 6s. 4d. post free from Odhams Press Ltd., Technical Book Dept., 85/93, Long Acre, London, W.C.2.

THE THEATRE AND MOTION PICTURES. The articles contained in this book, which comprise a selection from the New Edition of the Encyclopædia Britannica, give a comprehensive survey of the Architecture of the Theatre, Production and Direction, Make-up, Stage Design, Costume Design, Acting, Sound Motion Pictures, and a great deal of interesting information regarding Motion Pictures. (1933.) Price 16s., post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

CINEMAS FOR SALE

LONDON WEST END
Seating about 400. Well equipped, including R.C.A. Playing to substantial business and profits. Valuable lease for sale at
£6,000

BIRMINGHAM 800 SEATER
Practically freehold. Well equipped and without liabilities. Taking well over £100 per week. Mortgage for one-half purchase price if required. Can be secured for
£4,000

FULL PARTICULARS FROM WAY & WALLER THE SOLE AGENTS

Clients ready to acquire Cinemas in all parts of the United Kingdom

WAY & WALLER

7, Hanover Square, W.1
Mayfair 8022 (10 lines).

INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.
2. Twentieth Century-Fox.
3. Tabulated Trade Shows.
4. Classified Advertisements.

	PAGE
Associated British Picture Corpn., Ltd.	9
Automaticket, Ltd.	40
Beck and Windibank, Ltd.	46
British Acoustic Recording Service	41
Butcher's Film Service, Ltd.	10 & 11
Champion, C. H., and Co., Ltd.	43
Coltman Displays, Ltd.	49
Compton, J., Organ Co., Ltd.	47
First National Film Distributors	16 & 17
International Film Distributors	38
Kalee, Ltd.	36
Kodak, Ltd.	18
Lazarus, H., & Son, Ltd.	45
Lusty, W., and Sons, Ltd.	49
Maple and Co., Ltd.	50
Moy-Omnia	41
Paramount Film Service, Ltd.	15, 34, 35
Paterson, Ltd.	44
Pixton, Ltd.	43
Preston Film Service	50
RCA Photophone Co., Ltd.	37
RKO-Radio Pictures, Ltd.	23-30
Stableford All-Metal Screens, Ltd.	49
Turner, E. G.	50
Uniform Clothing and Equipment Co.	44
United Artists Picture Corpn., Ltd.	12
Way and Waller	50
Western Electric Co., Ltd.	48

Printed in Great Britain and Published for the Proprietors, Kinematograph Publications, Ltd. by ODHAMS PRESS Ltd., Long Acre, W.C.
January 26, 1939